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ABSTRACT

A formative research project sought to test viewer reactions to two pilot programs of the Carrascolendas series. A total of 360 Puerto Rican-American, Cuban-American, Mexican-American, and Anglo-American children in grades 1, 2, and 3 were observed as they watched the programs. Results indicated that there was high eye contact during the presentation and that viewers frequently smiled and laughed. Verbal modeling, physical modeling, and program-related verbalizations were relatively infrequent. Posttests showed that, on the average, students comprehended and recalled two-thirds of the material. Girls manifested more eye contact than boys, and eye contact was found to be correlated positively with the individual's level of perceptual-cognitive development and with comprehension and recall, but negatively with verbalization and modeling. In addition, significant inter group differences were discovered for the variables of eye contact, verbal modeling, smiles, and laughter. (PB)

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CARRASCOLENDAS:

A FORMATIVE EVALUATION

LUIS M. LAOSA

MARCH, 1974

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Luis M. Laosa

University of California at Los Angeles

March, 1973

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INTRODUCTION

Carrascolendas is a bilingual (Spanish-English) educational TV series for children originated regionally in Texas in 1970. In 1972-73, 30 half-hour programs were re-edited and aired by the Public Broadcasting Service in 37 states and in Guam. Another 30 programs were produced subsequently and aired in 1973-74. The program is produced by KLRN-TV in Austin. Until this year, the program had been produced for a local audience, principally reflecting the needs of Texas Mexican American children. In 1973-74, Carrascolendas was awarded a one million dollar grant from the U. S. Office of Education, Office of Educational Technology, to produce a 20 half-hour educational series that would meet the needs of a national audience: all 6 through 8 year-old children from three major Spanish-speaking groups in the U. S.: Mexican American, Puerto Rican, and Cuban American.

"Formative" research refers to information, usually supplied internally, to support development decisions made at critical or milestone points. Previous to the current year, Carrascolendas had not had a formalized formative research component. It had been, however, "summatively" researched by an external agent: The Center for Communications Research at the University of Texas at Austin (Williams, Van Wart, & Stanford, 1973). For the first time this year, Carrascolendas had a formative research component.

In "formative" research and planning in educational television, important objectives are first clearly identified and systematic audience tests are then carried out in order to evaluate progress toward their achievement during the actual course of a program's production (Palmer,

in press). Whereas "summative" research is concerned with follow-up testing to determine the educational effects of new products and practices when actually put into use, in formative research the findings are fed into the decision-making process in an ongoing manner. The formative researcher's first concern is, then, with the questions asked by the developers. In formative research the answers supplied by the data pertain less to the merits of the program as it relates to competitors than as to whether the components of the program conform to the standards and goals established by the program developers, with an aim toward revision when deemed necessary.

In addition to numerous interoffice memoranda, formal and informal staff meetings, and informal and preliminary reports, the Carrascolendas Formative Research Department has produced this year four other major documents. In the first report, entitled "Carrascolendas: A Formative Planning and Research Statement for 1973-74: First Report" (Laosa, August, 1973), the purpose was twofold: (1) data from previous summative research efforts were summarized, reanalyzed, and interpreted in order to utilize them in a formative fashion. By feeding the previous findings into the decision-making process, they take on a formative function (Palmer, in press). In addition, the first report prepared by the Carrascolendas Formative Research Department presented data that were generated in response to specific formative questions. This report is presented in Appendix I.

In a second formative research report entitled "Carrascolendas Formative Research Design" (Laosa, August 28, 1973), the preliminary design for a nationwide field evaluation of pilot programs was presented.

In another report, entitled "Eye Contact, Laughter, and Verbal

Modeling Elicited by Pilot Shows 1 & 2 Among Puerto Rican, Mexican American, and Cuban Children in Grades 1, 2, & 3" (Laosa, December 26, 1973), data were presented as to the reactions of samples of children from the intended audience groups to each of the scenes of two pilot programs. This report is presented in Appendix II.

The Carrascolendas Formative Research Department also developed upon request an experimental document entitled "Carrascolendas: General Educational Goals for 1973-74" (Laosa, August 21, 1973). This document discussed general educational goals for Carrascolendas. The goals presented in this manuscript do not necessarily represent the goals and objectives actually implemented in the Carrascolendas programs. Rather, this document proffered certain ideas and possible directions during the early planning stages. The educational goals and objectives actually implemented in the 1973-74 series have been designed and carried out by the Carrascolendas Curriculum Department.

A major effort of the Formative Research Department this year involved designing, implementing, and analyzing a nationwide research program to test out complete pilot programs as they were newly produced. The first two pilot programs produced during 1973-74 were tested with respect to the various audience groups to which Carrascolendas production is directed this year. The present document reports the findings of this research program.

Rather than attempting to answer the types of questions usually asked by summative research, e.g., the merit of the program as it relates to competitors, or the measurable impact of an educational product or practice, usually including pre-post measures of gain; or on the other hand, those questions asked in the context of scientific validation,

usually concerned with hypothesized effects within the framework of a broader deductive system, formative research attempts to answer clearly distinct types of questions. While research conducted within the formative context can possess all the above characteristics, it need not, and usually does not. The main criterion for formative research is that it appears likely to contribute to the effectiveness of the product or procedure being developed (Palmer, in press). This is not to say, however, that methodological and statistical rigor has no place in formative research. In fact, whenever possible formative research should conform to the criteria of rigorous methodology and replicability. As such, formative research results may also contribute to a body of scientific knowledge, in addition to satisfying the immediate formative needs of producers.

The nonresearch components of endeavors such as children's educational television often prefer to work, and benefit most from, information presented in a fashion other than than in typical experimental research reports. The present document is written with this in mind, trying to document as much as possible the technical procedures and methodological foundations involved without unduly placing demands on the less statistically and methodologically sophisticated reader.

INTENDED AUDIENCE GROUPS

In the series to be produced in 1973-74, Carrascolendas attempts to "address itself to the needs of all Spanish-speaking children" in the 6 to 8 year age group in the U. S. (Carrascolendas 1973-74 Grant Request Addendum). The program content, as well as the project staff, attempts

to reflect the language and cultural diversity of the U. S. Spanish-speaking population. An evolving series that began locally for preschool Mexican American children three years ago, Carrascolendas attempts to widen its scope to encompass the general U. S. Hispanic population.

The U. S. Bureau of the Census (1970) shows the total U. S. Spanish-speaking population to be 9,294,509 persons. Of these, approximately 5,300,000 (57.6%) are Mexican Americans; 1,500,000 (16.3%) Puerto Rican; 630,000 (6.5%) Cuban; and 1,800,000 (19.6%) other Spanish speakers. Of the total U. S. Spanish-speaking population, 1,243,417 are between the ages of 5 and 9 years.

SUBJECTS' DESIGN

Criteria for selecting test sites included being an urban area with a significantly large and representative number of individuals from one of the intended audience groups. Other criteria included such reality constraints as cooperativeness of local school districts and availability of qualified indigenous field research coordinators. Finally decided upon as test sites were the Bronx, New York for the Puerto Rican samples; Miami, Florida for the Cuban American samples; and Austin, Texas for the Mexican American and the Anglo American samples.

The general subjects' design is presented in Table 1. A total of 360 children were employed in the design. These were equally divided by sex and grade (grades 1, 2, and 3) within each of the four ethnic groups: Puerto Rican, Mexican American, Cuban American, and Anglo American. Criteria for selection of subjects within each site included being typical students within each of the ethnic groups with respect to socio-

Table 1

Carrascolendas Formative Research
Subjects' Design

Site	Ethnic Group	Grade						Total
		1		2		3		
		M	F*	M	F	M	F	
New York	Puerto Rican	15	15	15	15	15	15	90
Miami	Cuban American	15	15	15	15	15	15	90
Austin	Mexican American	15	15	15	15	15	15	90
Austin	Anglo American	15	15	15	15	15	15	90
				Total Children				360

* M = Males, F = Females

economic status (as measured by occupation of the head of the family) and with respect to academic achievement and general socioemotional adjustment as determined by teacher ratings.

The Puerto Rican Sample

All the Puerto Rican children were attending P.S. 25 in the Bronx, New York. P.S. 25 is the first bilingual school in New York City. It is located in a predominantly low-income Puerto Rican neighborhood with many dilapidated and condemned buildings. The average occupation level of the head of the family of the children from this sample was semi-skilled manual worker, e.g., waiters, maintenance, countermen, service station attendants, etc. The average age of the children in the first grade was 6 years and 6 months; in the second grade 7 years and 6 months; and in the third grade 8 years and 6 months. On the average, the Puerto Rican children were superior to all the other ethnic groups with respect to perceptual-cognitive ability as measured by the Raven Progressive Matrices. The great majority of the children in the Puerto Rican samples (77%) spoke Spanish only in their homes. The Puerto Rican children typically watched TV an average of approximately 4 hours per day.

The Cuban American Sample

The Cuban American children came from two elementary schools in Miami, Florida: Fineberg and South Beach. The average age of the children in this sample at the time of testing was 6 years, 5 months for the first graders; 7 years, 4 months for the second graders; and 8 years, 6 months for the third graders. The average occupational level of the head of the family was in skilled manual and white collar jobs,

e.g., carpenters, printers, barbers; and clerks, salesmen, secretaries, etc. Like the Puerto Rican children, the majority of the Cuban American children spoke Spanish only at home (66%) with 23% speaking both Spanish and English without mixing. These children typically watched TV an average of approximately 2 hours per day.

The Mexican American Sample

The Mexican American children came from three integrated elementary schools in Austin, Texas: Ridgetop, Mathews, and Beker. The average age of the children in this sample was 6 years, 7 months for first graders; 7 years, 7 months for second graders; and 8 years, 6 months for third graders at time of testing. The average occupational level of the head of the family was in semiskilled and skilled manual jobs tending more toward the latter, e.g., waiters, maintenance, countermen, service station attendants; and carpenters, plumbers, cooks, mechanics, etc. Most of the Mexican American children spoke English only at home (45%) and practically none spoke Spanish only; 31% spoke a mixture of both languages, and 22% spoke both languages with approximately equal frequency without mixing. These children typically watched TV an average of approximately 3-1/2 hours per day.

The Anglo American Sample

The Anglo American children attended three integrated elementary schools in Austin, Texas: Ridgetop, Mathews, and Beker. The average age of children in this sample was 6 years, 10 months for first graders; 7 years, 10 months for second graders; and 8 years, 10 months for third graders at time of testing. The average occupational level of the head

of the family was in skilled and white collar occupations, tending somewhat more toward the latter. The Anglo American children all came from English-speaking families. These children watch TV an average of approximately 2 hours per day.

With regard to perceptual-cognitive ability, as measured by the Raven Progressive Matrices, all the ethnic group-by-grade samples performed on the average slightly above the norms reported by Raven (1956). The Puerto Rican sample scored somewhat higher than the other three ethnic groups, followed by the Anglo American sample. The scores of the Mexican American and Cuban American children did not differ appreciably. The Raven scores are shown in Table 3.

Whereas more of the Mexican American children spoke English only at home, the majority of the Puerto Rican and Cuban American children spoke Spanish only at home. Also, more of the Mexican American children spoke a mixture of both languages (language mixing within the same sentence). Table 4 presents the language habit data.

All the Spanish-speaking children were in bilingual programs in school. Only the Austin samples had watched previously Carrascolendas in the schools.

Practically 100% of the homes in all four ethnic samples had a TV set.

Tables 2-5 present the data for age and socioeconomic status characteristics; performance on the Raven Progressive Matrices; language habits of the children at home; and number of hours per day the children typically watch TV at home, respectively, by grade, for each of the four ethnic samples.

Table 2

Age and Socioeconomic Characteristics of the Samples

Ethnic Group	Grade	Age[1]		Father's Occupation[2]	
		Mean	SD	Mean	SD
Mexican American	1	6-7	2.04	3.78	1.57
	2	7-7	2.11	3.62	1.50
	3	8-6	2.15	4.04	1.40
(M for 3 grades)				3.81	
Puerto Rican	1	6-6	3.19	4.33	2.16
	2	7-6	3.04	3.20	0.00
	3	8-6	2.95	3.19	1.05
(M for 3 grades)				3.06	
Cuban American	1	6-5	7.57	4.66	1.93
	2	7-4	5.06	4.88	2.20
	3	8-6	5.46	4.46	1.93
(M for 3 grades)				4.66	
Anglo American	1	6-10	5.30	5.46	2.35
	2	7-10	5.96	5.54	2.10
	3	8-10	6.44	4.92	2.43
(M for 3 grades)				5.31	

[1] Mean or average age is given in years and months and the standard deviations in months.

[2] Mean scale score based on the occupational scale described below. Occupational data for the second grade Puerto Rican sample only is based on 20% of the sample.

Occupational Scale:

Farm Laborer	1
Unskilled manual worker	2
Semiskilled manual worker	3
Skilled manual worker	4
Farm owner or manager	5
White collar	6
Small business owner or manager	7
Professional	8
Large business owner or manager	9

(None of the Ss in any of the samples belonged to category 5.)

Table 3

Performance of the Children on the Colored Raven Progressive Matrices

Ethnic Group	Grade	Raven		
		Raw Score		Mental Age*
		M	SD	
Mexican American	1	16.27	3.98	7.0
	2	18.53	3.61	8.0
	3	21.27	4.57	8.7
Puerto Rican	1	20.20	4.74	8.5
	2	20.00	3.82	8.5
	3	27.15	5.91	10.7
Cuban American	1	15.81	3.94	7.0
	2	18.62	4.34	8.2
	3	21.25	5.18	8.7
Anglo American	1	18.15	4.56	8.0
	2	19.61	4.92	8.3
	3	22.80	5.16	9.3

* These mental ages, in some cases interpolated, are based on the standardization sample of 608 English school children provided in the Guide (Raven, 1956, p. 38).

Table 4

Language Habits of the Children at Home

Ethnic Group	Grade	Language Habit*			
		English Only	Spanish Only	Both	Mixture
Mexican American	1	.57	.0	.23	.17
	2	.27	.0	.23	.53
	3	.53	.07	.20	.23
(M for 3 grades)		.46	.02	.22	.31
Puerto Rican	1	.10	.80	.10	.00
	2	.07	.77	.13	.18
	3	.15	.74	.12	.00
(M for 3 grades		.11	.77	.12	.06
Cuban American	1	.12	.75	.12	.00
	2	.04	.69	.27	.00
	3	.11	.54	.29	.07
(M for 3 grades)		.09	.66	.23	.02

* Scores represent proportions of children exhibiting each particular language habit in each grade-by-ethnicity sample.

Table 5

Number of Hours per Day the Children Watch TV at Home

Ethnic Group	Grade	Hours of TV Watching	
		M	SD
Mexican American	1	3.23	1.61
	2	3.80	1.58
	3	3.30	1.34
(M for 3 grades)		3.44	
Puerto Rican	1	4.17	.75
	2*	3.0	0.00
	3	4.63	1.16
(M for 3 grades)		3.93	
Cuban American	1	2.72	1.61
	2	2.58	.94
	3	2.50	1.17
(M for 3 grades)		2.60	
Anglo American	1	2.21	1.07
	2	2.22	.93
	3	2.52	1.50
(M for 3 grades)		2.32	

* Data on this variable for the second grade Puerto Rican sample only is based on 20% of the sample.

RESEARCH METHODOLOGY

Pilot Testing Procedure

In order to obtain empirical data concerning children's reaction to the characters, production techniques, educational materials and techniques, scripts, music, and all the other components comprising the projected series, two complete pilot programs were produced to be field tested. These pilot programs were produced prior to the actual new series, and the formative data obtained from testing these were fed into decisions concerning future productions.

The Pilot Shows. Each of the two 30-minute pilot programs contained 12 scenes and both programs were in color. Each scene's temporal duration, ranging from 45 seconds to 3 minutes and 10 seconds, are presented in Appendix IX.

The setting for the programs is Carrascolendas, a beautiful, enchanted make-believe town firmly rooted in the values and attitudes experienced by a bilingual (Spanish-English) child in the United States. The characters who play the inhabitants of Carrascolendas are shown involved in situations which purport to communicate to the child audience educational concepts generally assumed should be communicated to children from the intended audience. The general atmosphere depicted is one of songs, games, dances, and entertaining series of plots with a generous sprinkling of slap-stick comedy.

The characters include Agapito, a bilingual lion with a big mane and tail who attempts to understand the educational concepts presented. Miss Hernandez, a school teacher whose prim personality gradually blooms throughout the series, represents a very Mexican American personality with a strong desire to learn about the other Hispanic cultures. Chuchin,

a New York Puerto Rican, represents a rather solid and straightforward personality whose songs and dances represent his two cultures. Dyana and Berta are two pretty teenage Mexican American girls. Cuca, a beautician, represents an average Mexican American woman with a zest for living. Her interest in everything that happens usually leads to complications which she solves in a colorful way. Uncle Andy is an elderly shoemaker with a friendly disposition who speaks only English. Tio Luis, also an older man, came from Cuba and speaks only Spanish. He also communicates with his artistic talent, reaching out to others by drawing, building, and making disguises. Caracoles and Campamocha run a fix-it shop and their comic pranks are reminiscent of Laurel and Hardy.

The educational goals and instructional objectives are usually set forth by the Carrascolendas Curriculum Department. The story treatments and scripts are written by professional writers.

The first pilot program deals primarily with the concept of time. The second pilot program deals primarily with cultural heritage and cultural identity. The educational objectives for pilot programs 1 and 2 are provided in Appendix III. The scripts for both pilot programs are presented in Appendix IV and V, respectively.

Watching the Pilots. Children watched the pilot programs in groups of six in distraction-free rooms during regular school hours while two trained observers rated their behaviors. After establishing rapport, the observers told the children: "We are going to watch a television program. Let's all sit down on these chairs." That was all the information given to the children prior to watching each pilot; if children asked questions the above information was repeated in various forms. The instructions were given bilingually to the bilingual children.

Children sat in a shallow semicircle of chairs about six feet from the television set. Each observer sat at each end of the semicircle, respectively, and somewhat to the back, so as to be out of the immediate visual range of the student sitting next to him/her. Each observer rated the children who sat at the opposite side of the semicircle.

Once the children were seated and the observers ready to begin their observations, the observers signaled a technical assistant to begin showing the program. The pilot programs were shown on 17-inch color receivers which were placed at eye-level, six feet from the shallow semicircle of chairs. The 30-minute pilot programs were played back on Sony videocassette players from three-quarter inch, 30-minute, U-matic color videocassettes, Scotch brand. Each group of children viewed pilot number 1 first, and pilot number 2 on the day immediately following the first viewing. Immediately after viewing each pilot, the children were individually administered by trained examiners a short Carrascolendas Post-Viewing Test that corresponded to the pilot program just shown.

Behavioral Observations. As each group of six children viewed the pilot programs, they were observed by two trained observers, as described above. Each observer rated a total of three children during each viewing session on the following variables: Eye Contact, Program-Related Verbalizations, Non-Program Related Verbalizations, Verbal Modeling, Physical Modeling, and Facial Expression of Mirth.

One way to measure audience appeal and attention of televised material is by means of behavioral observations of eye contact. Previous research has shown that attention is positively related to learning. The Eye Contact measure consisted of a 4-point scale as follows:

3 = The child maintained eye contact on the TV screen 100% of the

time of the duration of the scene;

2 = The child maintained eye contact on the TV screen for a total of over 50% but less than 100% of the time of the duration of the scene;

1 = The child maintained eye contact for a total of less than 50% but more than 0% of the time of the duration of the scene; and

0 = No eye contact for the scene.

Another way of examining the child's interaction with televised material is to measure the amount of modeling--that is, how much the child imitates the material presented on the TV screen. Another way to examine this is to observe whether the child communicates spontaneously concerning the televised material.

Program-Related and Non-Program Related Verbalizations, and Verbal and Physical Model were each scored as binary variables: present or absent.

Program-Related Verbalization was scored as present if the child produced a verbalization (whether or not it was intended as a communication but excluding verbal modeling) related to the program being presented.

Non-Program Related Verbalization was scored as present if the child produced a verbalization which was not related in any way with the program being presented.

Verbal Modeling was scored as present if the child exhibited a verbalization which was clearly an imitation of an actual verbalization in the program being presented.

Physical Modeling was scored as present if the child exhibited a motor (nonverbal) behavior which was clearly an imitation of an actual motor behavior by a character in the program being presented.

Another way to measure appeal is by means of behavioral observations of facial expression of mirth--that is, how much children smile and/or laugh in reaction to viewing televised material. The Facial Expression of Mirth measure consisted of a 3-point scale as follows:

2 = Laughter exhibited which related either to the program itself or to a program-related verbalization, physical, or verbal modeling by others.

1 = Smile exhibited under the same conditions as for laughter.

0 = Neither smile nor laughter for the duration of the scene.

For each scene on each pilot program a score was recorded for each child for each variable.

The observers, who were indigenous to the ethnic group they rated, were trained as follows. Each observer watched each pilot program for a minimum of four times, so that they could easily tell, by auditory cue, when each scene began and ended. In addition, they were given a copy of the scripts to study. On the specially prepared "Observation Booklets," each page corresponded to one scene, with a brief description of the scene plus a few lines that indicated both the beginning and the end for that scene; these booklets were also used during training. Before becoming bona fide observers, each trainee practiced rating children (other than the ones employed as actual subjects) until they felt comfortable with the rating procedure and each achieved at least 90% agreement with another rater.

Inter-Rater Reliability. Inter-rater reliability studies were conducted to investigate the consistency of the ratings across raters. For this purpose, at various times throughout the project, two observers would rate the same three children. On ten such reliability trials,

Table 6

Percent Agreement Across Behavior Observers

Observed Behavior Variable	Mean Percent Agreement*
Eye Contact	84
Verbalizations	99
Modeling (Verbal and Physical)	90
Facial Expression of Mirth	80

* Mean percent agreement across five different raters on ten different observation situations with 30 different children.

involving a total of 30 different children and five different examiners, the mean percent inter-rater agreement across all variables was 82.22%. The inter-rater agreement data for each observed behavioral variable are shown in Table 6.

Other Measures

Demographic and Other Background Data. Trained interviewers indigenous to the ethnic group of each sample obtained extensive data on each child by interviews with the children's teachers and parents. Whereas teacher interviews were conducted in school, parental interviews were conducted either by a home visit or by telephone. The child's background information form, especially designed for purposes of this formative research project, is presented in Appendix VI. Among other data, information collected on each child included exact age in months, language habits of the child and his/her family, academic achievement, TV ownership, amount of time child watches TV, and socioeconomic status.

Carrascolendas Post-Viewing Tests. Immediately after viewing each pilot show, each child was individually administered the Carrascolendas Post-Viewing Test for pilots 1 and 2, respectively. The Post-Viewing Tests consisted of three questions each, designed to assess recall and comprehension for specific aspects of the program. These are presented in Appendix VII.

Perceptual-Cognitive Ability. The colored Raven Progressive Matrices (Raven, 1956) were individually administered to children by trained indigenous examiners. These consist of three sets of 12 problems each, designed to test the chief nonverbal cognitive-percpetual processes of which children under 11 years of age are usually capable. This measure

was employed since other important variables in the present research design such as visual attention, general comprehension, and recall are typically related to perceptual-cognitive ability. By having individual measures of mental maturity, the findings on other variables may be more accurately interpreted and analyzed.

Survey of TV Viewing Preferences. Surveys of the viewing preferences of the various ethnic groups represented in the formative research design were conducted. Children in the samples already described were individually interviewed and asked information concerning: (1) which three TV shows they liked best, and (2) which characters within these shows they chose they liked best. The TV Viewing Preference Interview designed and used in this study is shown in Appendix VIII. In addition to administering the survey of TV Viewing Preferences to the samples of children described previously, an additional sample of 94 Puerto Rican children was administered the TV Viewing Preferences Interview. These additional children, approximately equally divided by grade level (1, 2, 3) and sex, came from the same school and similar home backgrounds as the Puerto Rican sample already described.

A total of 449 children were included as part of the survey of TV viewing preferences.

The Examiners and Observers. All examiners and observers were indigenous to the ethnic and language groups of the children whom they tested or observed. Examiners ranged in age from mid-twenties to late fifties. Their occupations included housewives, graduate students, and substitute teachers. The criteria for selecting examiners and observers was (1) that they be from the same ethnic and language background of the children whom they tested; and (2) that they had previous experience

working with children. There were both male and female examiners and observers, with a somewhat greater predominance of females

Examiners and observers were trained by the author in their field setting concerning all aspects of the data collection procedure.

All interaction with the children or their families during the data-gathering process took place in the dominant language or dialect of the subjects.

RESULTS OF PILOT TESTS

As part of the formative research effort, two 30-minute pilot shows were produced for purposes of testing the new Carrascolendas format among children from the target audiences and a sample of Anglo American children. Part of the formative research included having trained indigenous observers rate the children's interaction with the televised material in order to obtain feedback as to the appeal, attention, modeling, etc., elicited by each of the scenes. Data presented here includes behavioral observations by trained indigenous observers on a sample of 90 Puerto Rican, 90 Mexican American, 90 Cuban American, and 90 Anglo American children, totaling 360 cases. The present section presents data on the amount of eye contact, facial expression, verbal modeling, physical modeling, and program-related verbalizations elicited by each of the scenes in both pilot programs.[1]

---

[1] Due to the short duration of the third scene in both pilots, those two scenes have not been included in the present analyses.

Eye Contact

One way to measure audience appeal and attention of televised material is by means of behavioral observations of eye contact. Previous research has shown that attention is positively related to learning.

Amount of eye contact elicited by each scene in each of the two pilot programs is presented in Graphs 1-4. The procedure for measuring eye contact is presented in the previous section on research methods.

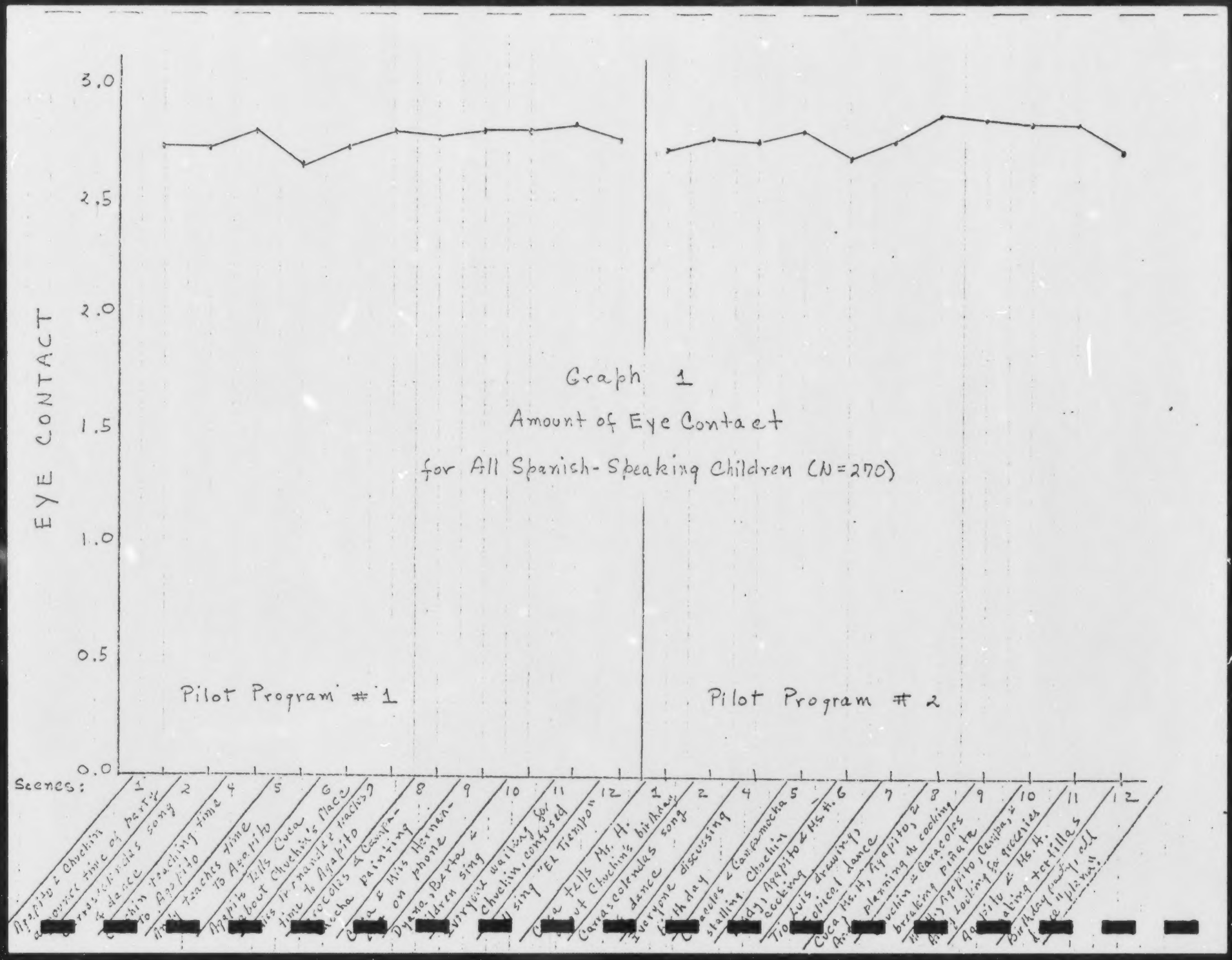
In general there was very high attention, as measured by eye contact for every one of the scenes in both pilot shows (Graph 1). On the average across all three Spanish-speaking groups and across all three grade levels, each of the scenes in both pilots elicited eye contact at least 75% of the time of their duration (Graphs 2-4).

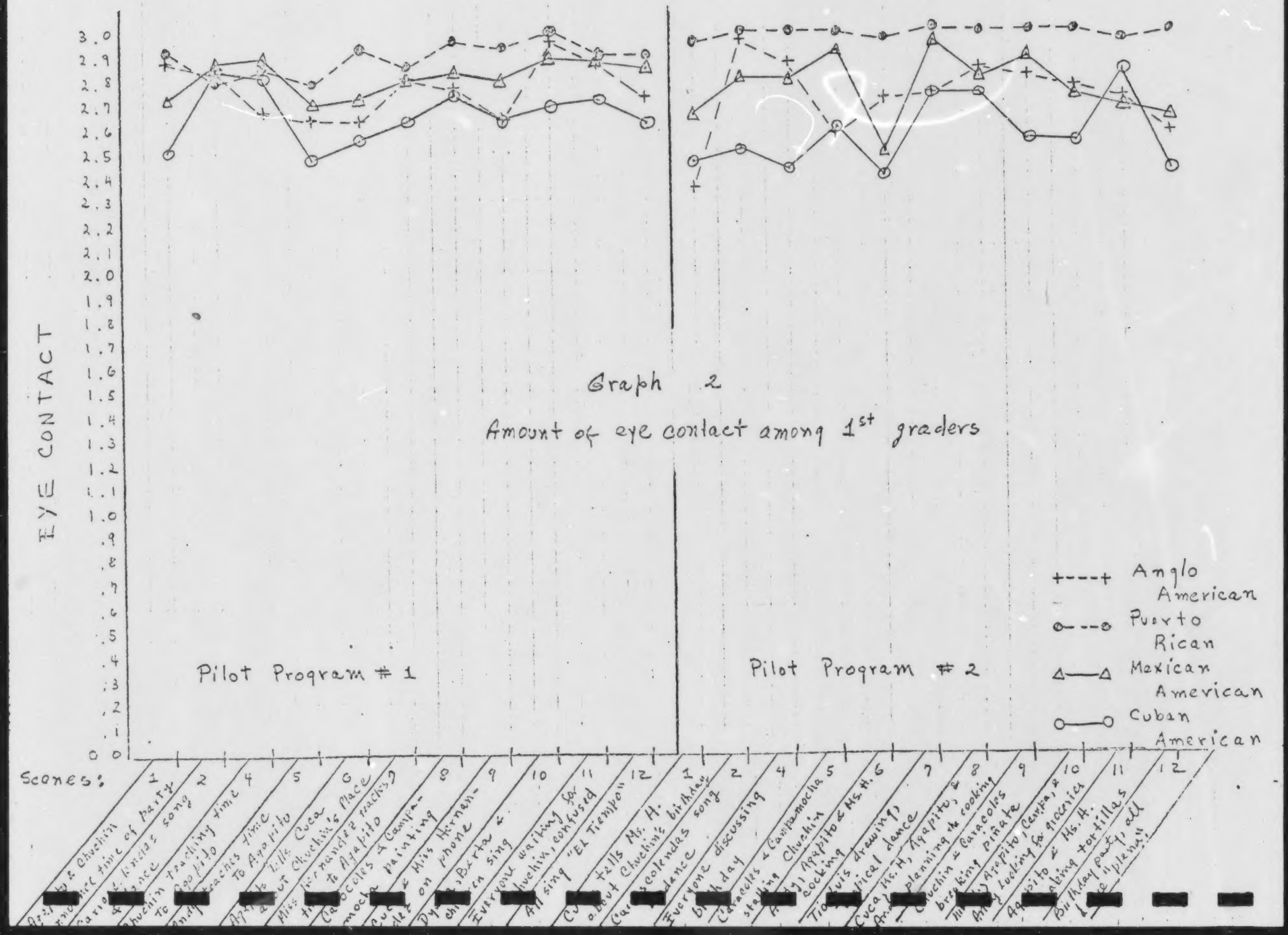
When the three grades and the three Spanish-speaking groups are combined, the following scenes showed the highest degree of eye contact: scene 11 in pilot 1, in which all the characters are waiting for Chuchin, confused about the time; and scene 8 in pilot 2, in which Cuca, Miss Hernandez, Agapito, and Andy are planning the cooking for Chuchin's party.

The scenes with the relatively lowest eye contact were scene 5 in pilot 1, in which Andy teaches time to Agapito; and scene 6 in pilot 2, in which Andy, Agapito, and Miss Hernandez are cooking.

It should be noted that even the scenes with relatively lower eye contact elicited good attention, having eye contact over 75% of the time of their duration.

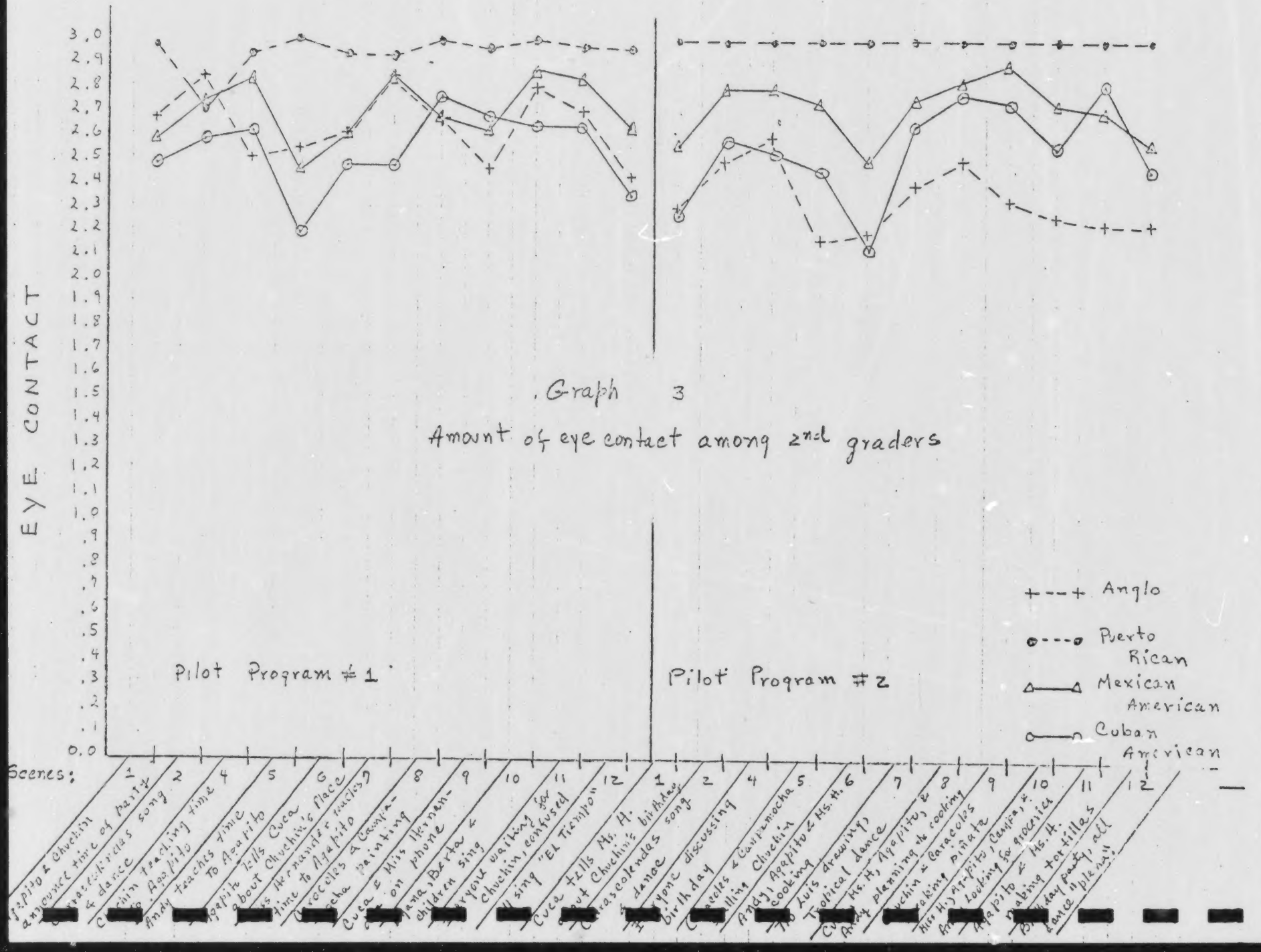
When the eye contact data are examined by cultural group, the Puerto Rican children in all three grade levels evidenced the highest attention, as measured by eye contact, for every scene in both pilot


EYE CONTACT
3.0
2.5
2.0
1.5
1.0
0.5
0.0
Graph 1
Amount of Eye Contact
for All Spanish-Speaking Children (N=270)
Pilot Program #1
Pilot Program #2
Scenes:
1 Agapito & Chuchin
2 Chuchin teaching time
4 Abuela teaches time to Agapito
5 Agapito tells Cuca about Chuchin's birthday
6 Chuchin's teacher comes to Agapito's classroom
8 Cuca & Chuchin painting
9 Diana, Berto & children sing
10 Everyone waiting for Chuchin, confused
11 Cuca tells Mr. H. about Chuchin's birthday
12 Everyone sing "El Tiempo"
1 Caracolendas song
2 Everyone discussing dance
4 4th day
5 Cuca & Caracolas stalling Chuchin
6 Agapito & Ms. H. cooking
7 Tio Luis drawing
8 Cuca, Ms. H, Agapito, & Chuchin dance
9 Ms. H, Agapito, Caracolas planning & breaking piñata
10 Ms. H, Agapito, Caracolas looking for groceries
11 Agapito & Ms. H. baking tortillas
12 Birthday party & all leave



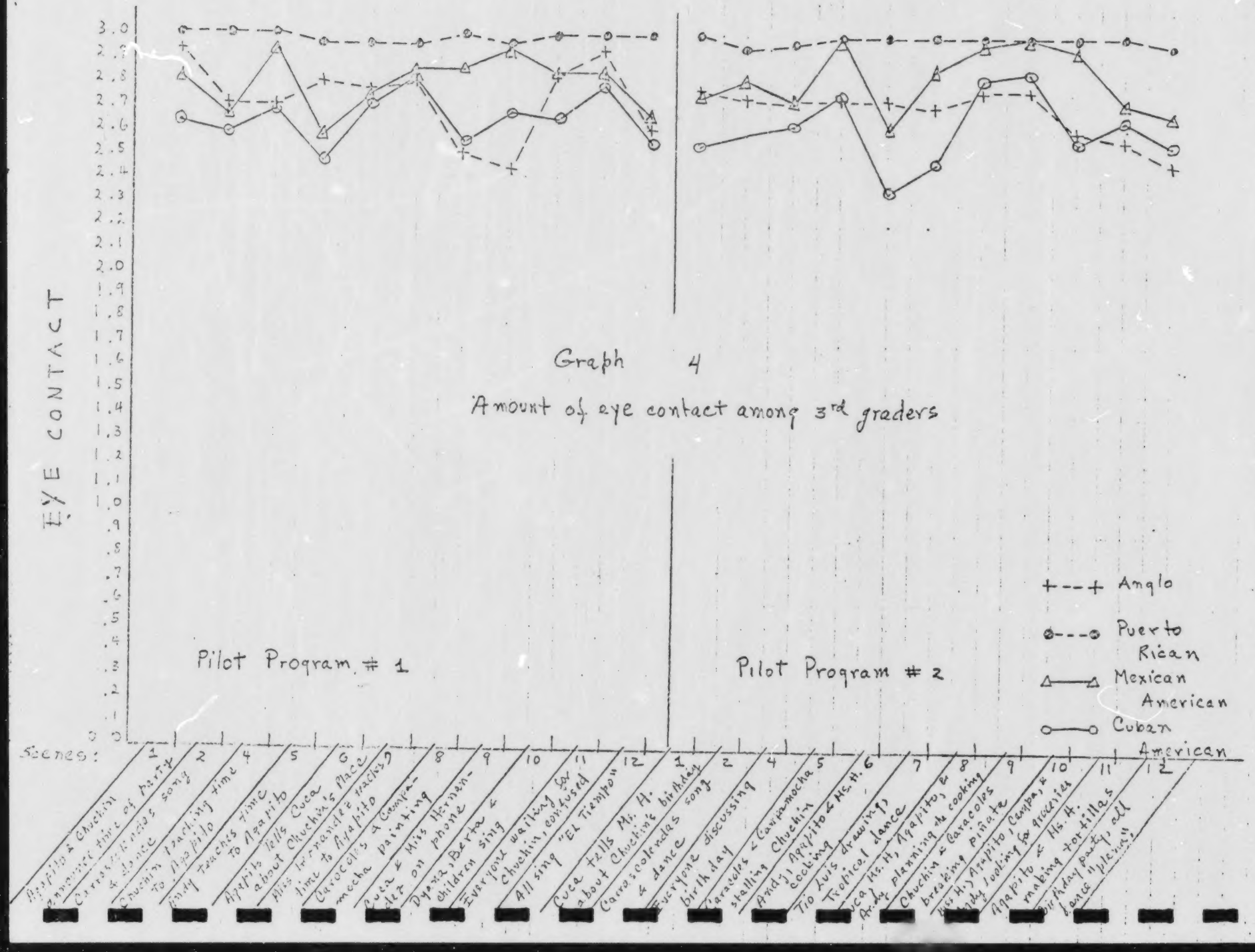
Graph 2

Amount of eye contact among 1st graders



Graph 3

Amount of eye contact among 2nd graders



Graph 4

Amount of eye contact among 3rd graders

shows. The eye contact for Puerto Rican children was 100% in many of the scenes. The Mexican American children were next in degree of eye contact, with the Cuban and Anglo American children showing the least amount of visual attention to the pilot shows. Even the two latter groups, however, showed no less than 70% eye contact for the duration of any one scene.

In general, the patterns of visual attention were highly similar for the four cultural groups and the three grade levels. Detailed descriptions of each scene are presented in Appendices IV and V.

Smiles/Laughter

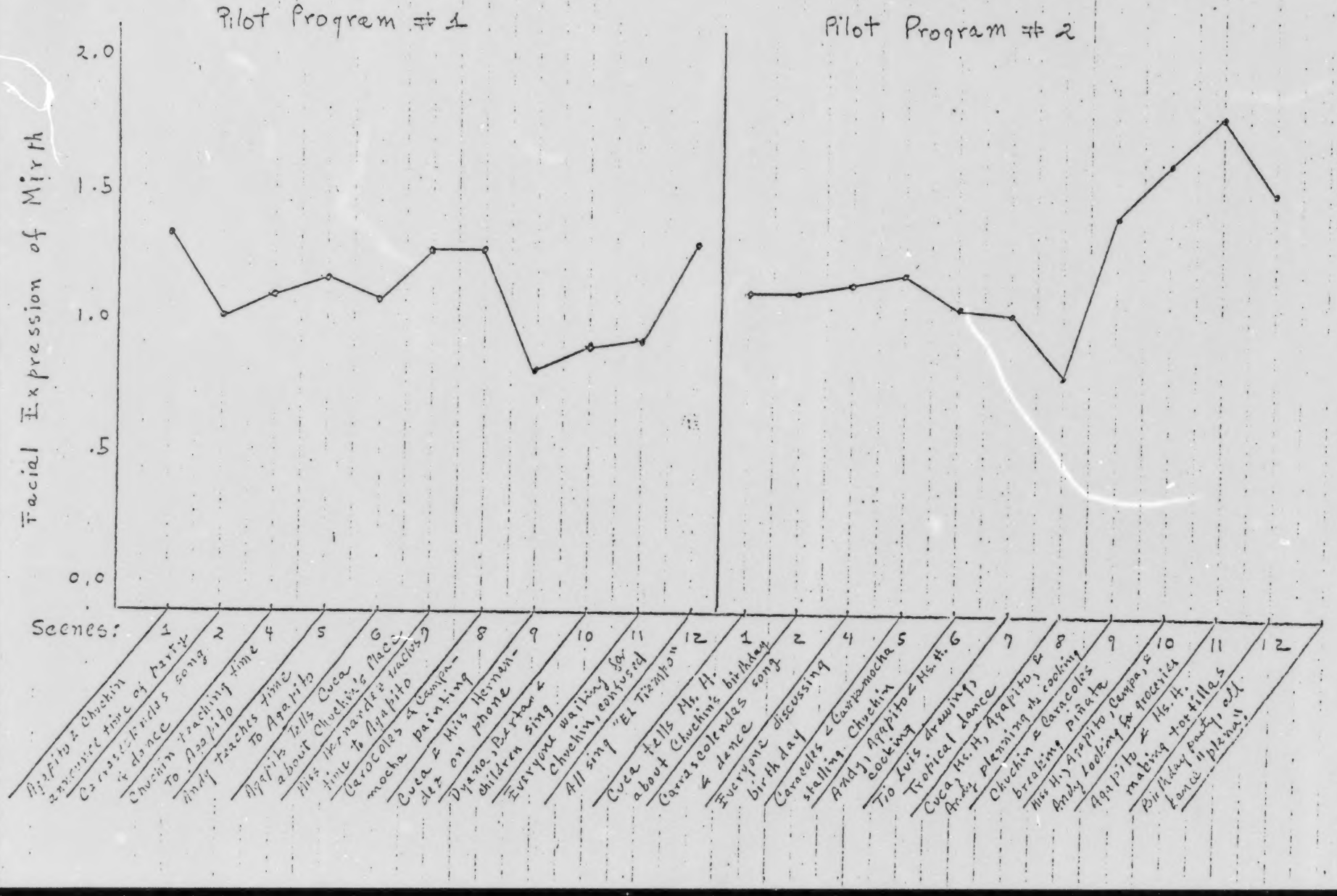
Another way to measure appeal is by means of behavior observations of facial expression of mirth--that is, how much children smile and/or laugh in reaction to viewing televised material. Graphs 5-8 show the curves of facial expression of mirth for every scene in each of the two pilots.

When children from all three Spanish-speaking groups and all three grade levels are combined, the scenes which elicited by far the most smiles and laughter were, in pilot 2, scenes 11, 10, and 12 in that order (Graph 4). These are the scenes in which Agapito and Miss Hernandez are making tortillas (11); Miss Hernandez, Agapito, Campamocha, and Andy are looking for groceries (10); and the birthday party "plena" dance (12). In general, the Spanish-speaking children found pilot 2 funnier than pilot 1, particularly the scenes just described.

The scenes that elicited the lowest degree of smiles/laughter were scene 8 in pilot 2, in which Cuca, Miss Hernandez, Agapito, and Andy are planning the cooking; scene 9 in pilot 1, in which Cuca and Miss Hernandez

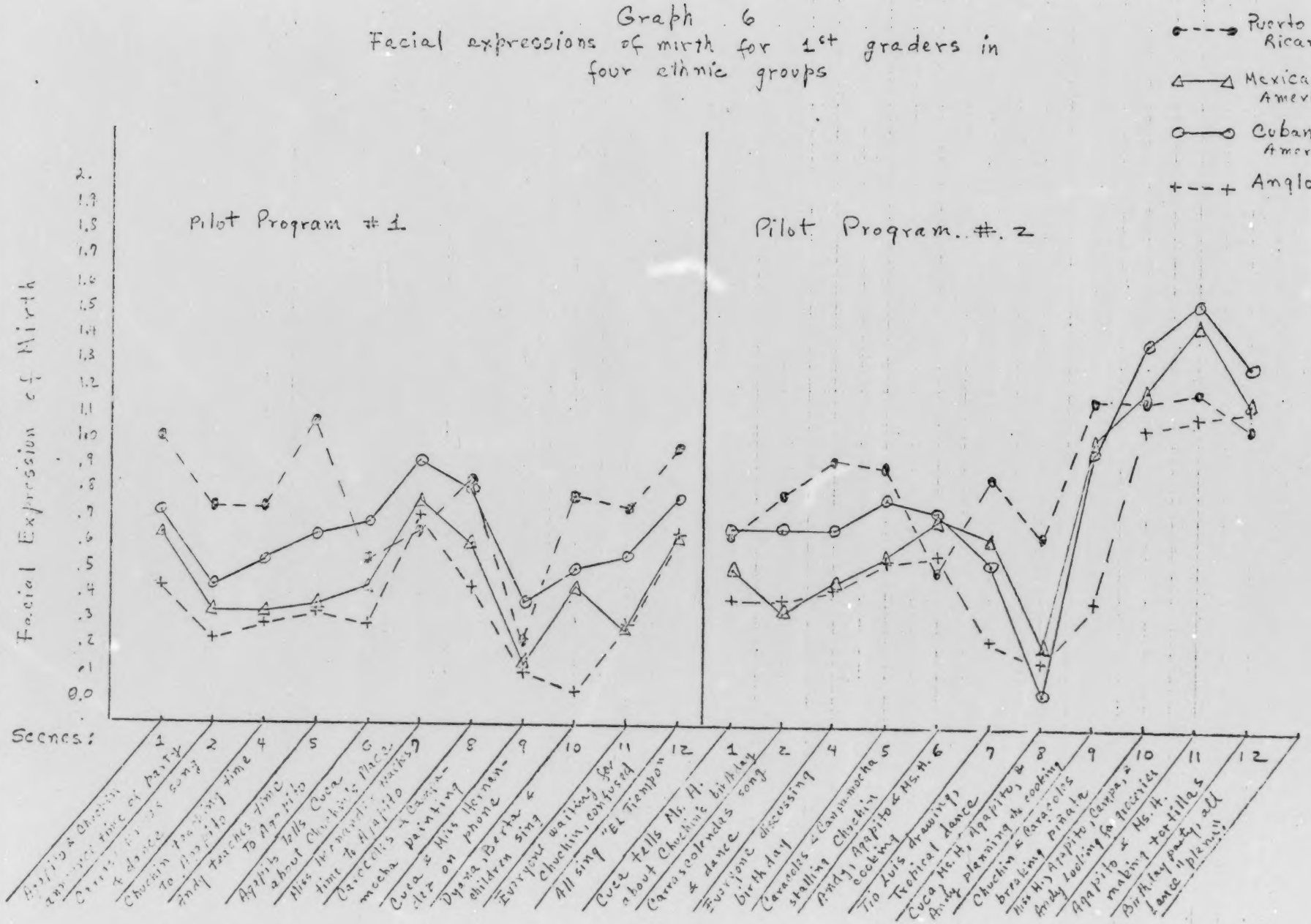
Graph 5

Facial expressions of mirth for all Spanish speaking children (N=270)


Pilot Program #1
Pilot Program #2
Facial Expression of Mirth
2.0
1.5
1.0
.5
0.0
Scenes:
1 Agapito & Chuchin announce time of party
2 Caracoles finds song & dance
4 Chuchin teaching time to Agapito
5 Andy teaches time to Agapito
6 Agapito tells Cuca about Chuchin's Plans
7 Miss Hernandez teaches time to Agapito
8 Caracoles & Compamocha painting
9 Cuca & Miss Hernandez on phone
10 Dyane, Bertha & children sing
11 Everyone waiting for Chuchin, confused
12 All sing "El Tiempo"
1 Cuca tells Ms. H. about Chuchin's birthday
2 Carascoledas song & dance
4 Everyone discussing birth day
5 Caracoles & Compamocha stalling Chuchin
6 Andy, Agapito & Ms. H. cooking
7 Tio Luis drawing, Tropical dance
8 Cuca, Ms. H, Agapito, & Andy planning & cooking
9 Chuchin & Caracoles breaking piñata
10 Ms. H, Agapito, Compa, & Andy looking for groceries
11 Agapito & Ms. H. making tortillas
12 Birthday party, all dance "Iplena"

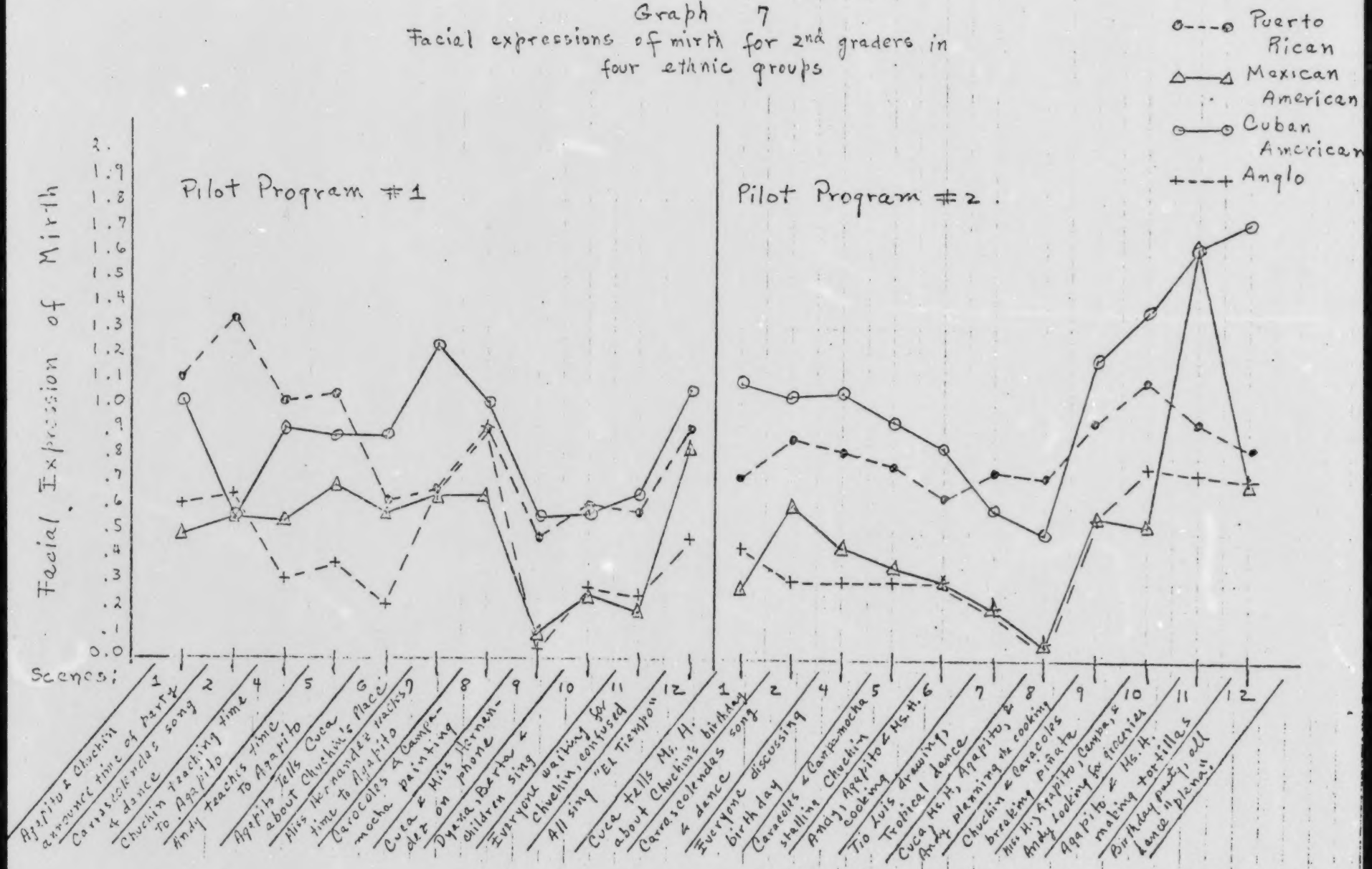
Graph 6

Facial expressions of mirth for 1st graders in four ethnic groups



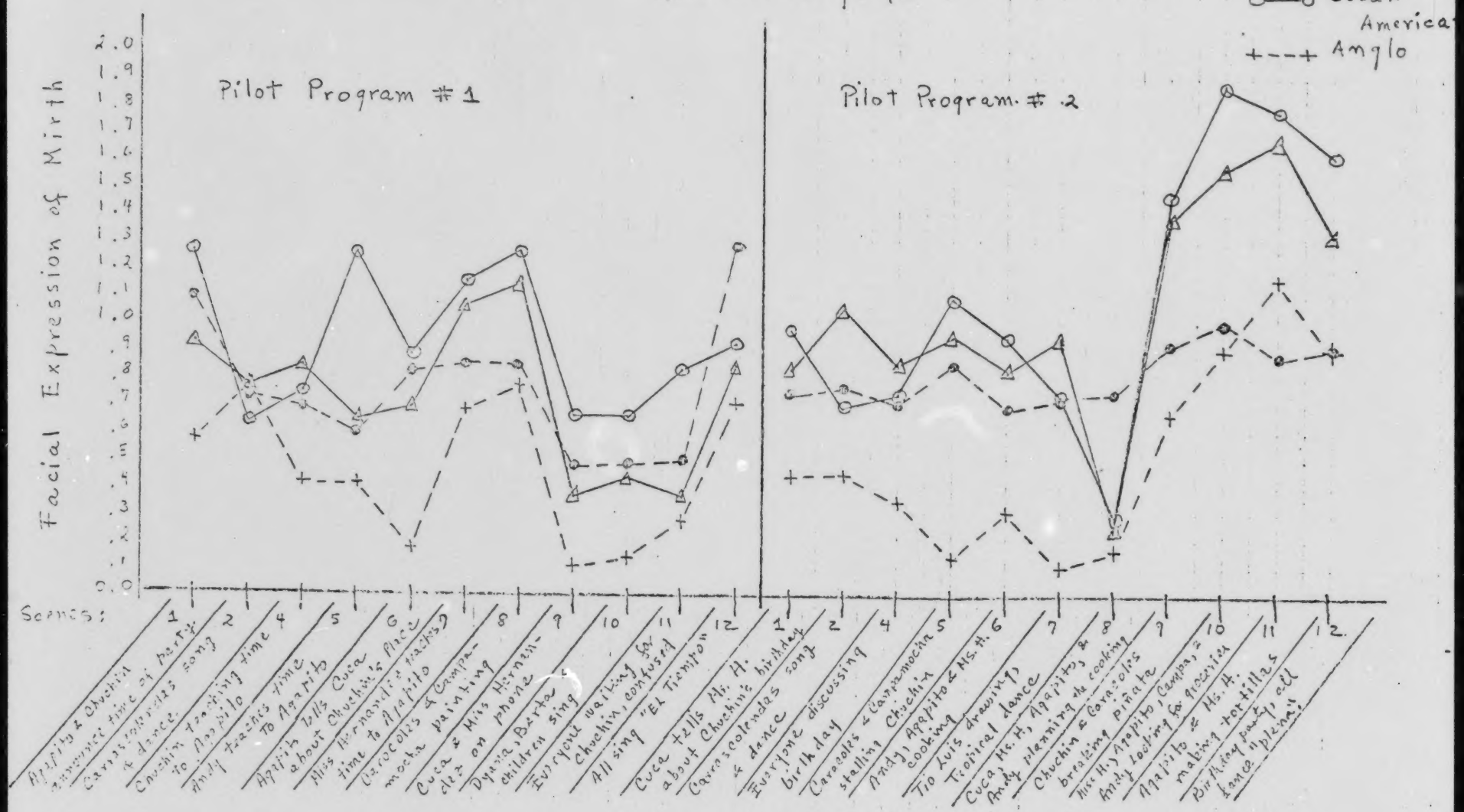
Graph 7

Facial expressions of mirth for 2nd graders in four ethnic groups



Graph 8

Facial expressions of mirth for 3rd graders in four ethnic groups



are on the phone; scene 10, pilot 1, in which Dyana, Berta, and the children are singing; and scene 11, pilot 1, in which everyone is waiting for Chuchin, confused about the time.

In interpreting appeal indicators one must take into account as many variables as possible. In general, there was a tendency for some scenes with low smile/laughter elicitation to have a high degree of eye contact. For instance, scene 8 in pilot 2, in which Miss Hernandez, Agapito, and Andy are planning the cooking, elicited the lowest number of smiles, but had the highest degree of eye contact.

There were some differences and interactions among the three different Spanish-speaking groups and the three grade levels in the degree of smiles/laughter elicited by each scene. These cultural and age group differences shown in Graphs 6-8, are highly complex. In general, the Anglo American children showed relatively fewer smiles/laughter than the Spanish-speaking children. But the configural patterns are highly similar for all four cultural groups.

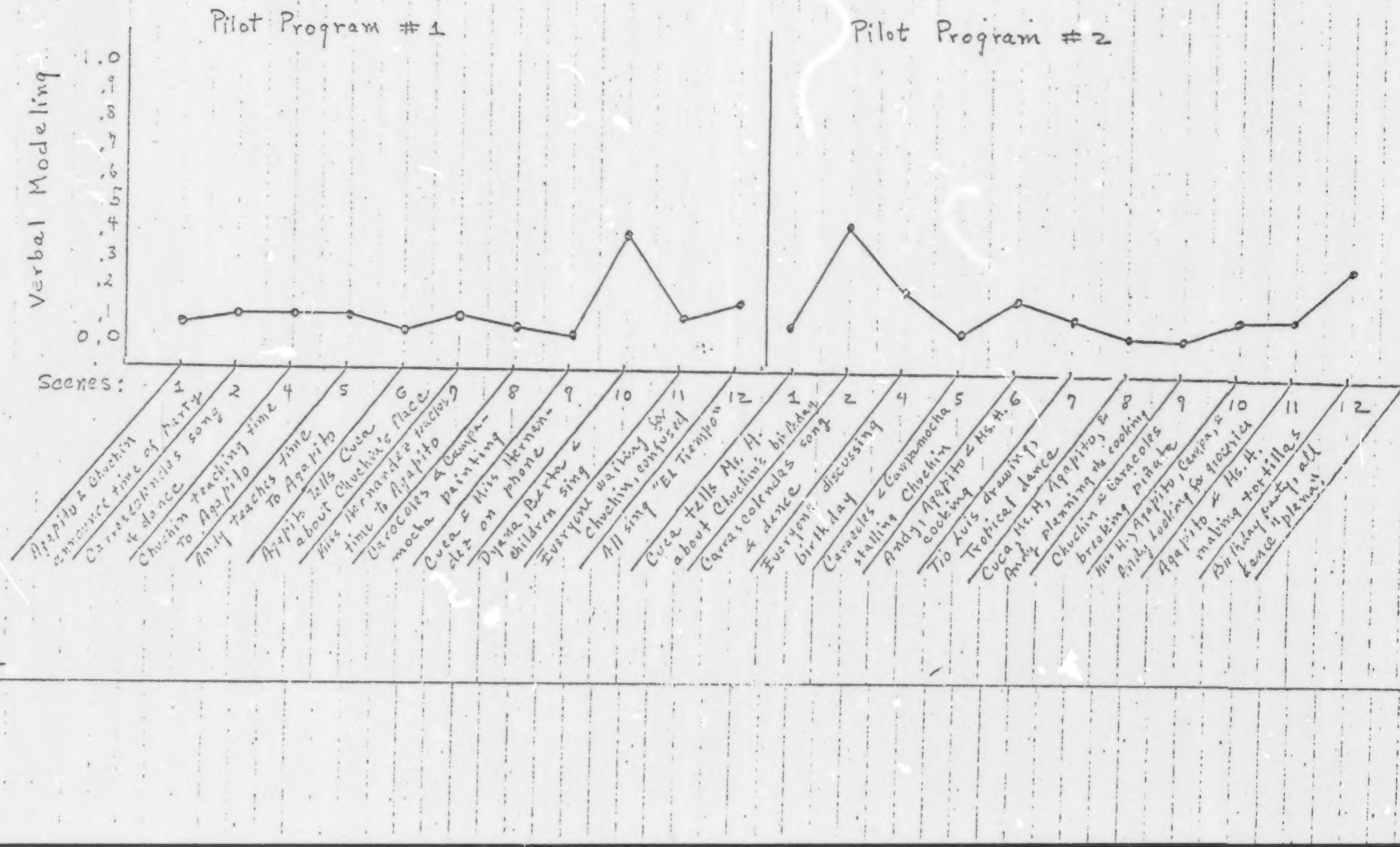
Verbal Modeling

Another way of examining the child's interaction with televised materials is to measure the amount of verbal modeling, that is, how much the child imitates the verbal material presented during the viewing session. Graphs 9-12 show the amount of verbal modeling for every scene in each of the two pilots.

In general, there was relatively little verbal modeling except for three scienes. The scenes which elicited the highest degree of verbal modeling were scene 10 in pilot 1, in which Dyana, Berta, and the children are singing; scene 2 in pilot 2, in which the Carrascolendas song

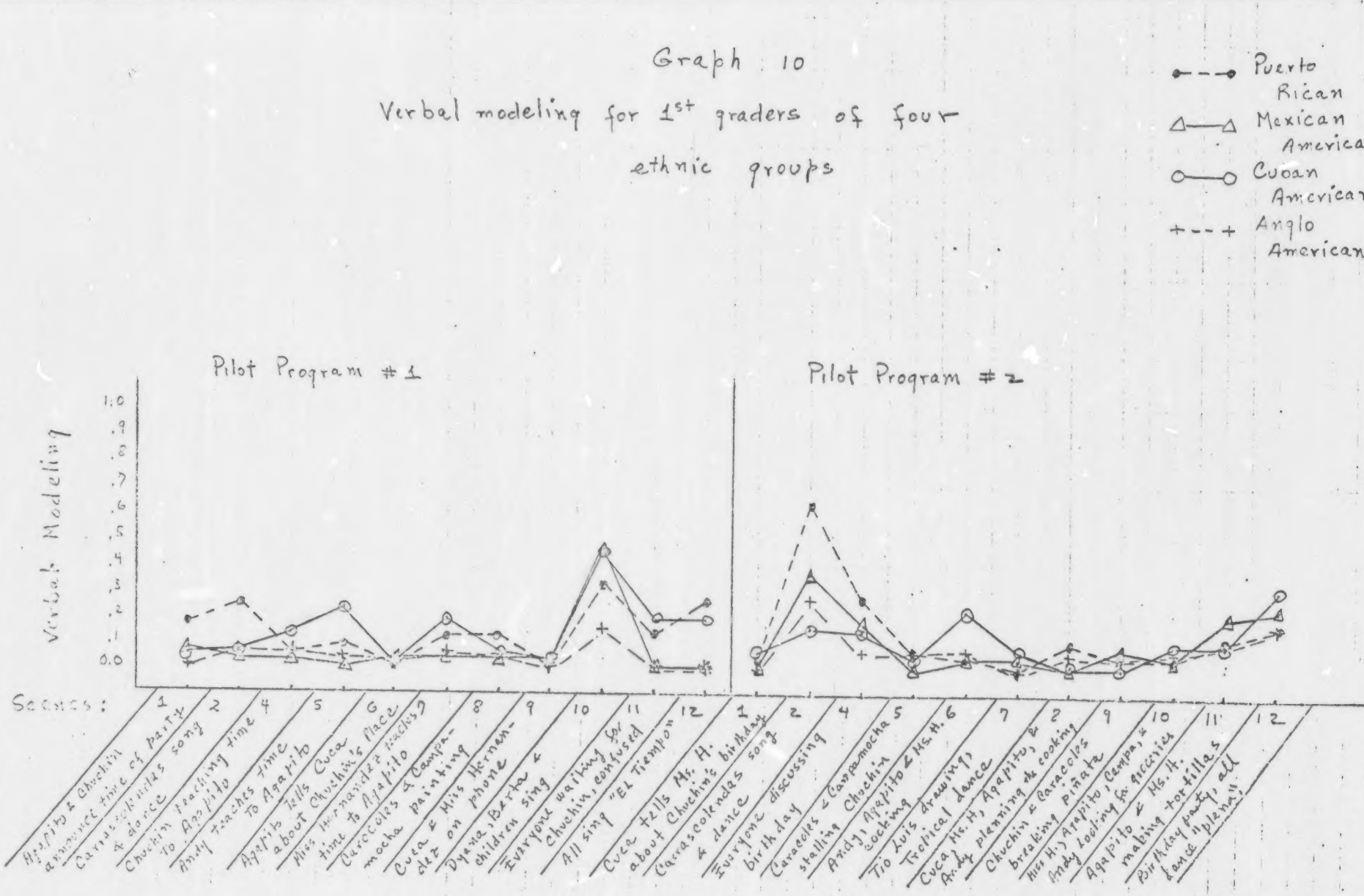
Graph 9

Verbal modeling for all Spanish speaking children (N=270)


Pilot Program #1
Pilot Program #2
Verbal Modeling
1.0
.9
.8
.7
.6
.5
.4
.3
.2
.1
0.0
Scenes:
1 Agapito & Chuchin announce time of party
2 Carnegolondas song & dance
4 Chuchin teaching time To Agapito
5 Andy Teaches time To Agapito
6 Agapito tells Cuca about Chuchin's place
7 Miss Hernandez teaching time to Agapito
8 Caracoles & Campa-mocha painting
9 Cuca & Mrs Hernandez on phone
10 Dyana, Berta & children sing
11 Everyone waiting for Chuchin, confused
12 All sing "El Tiempo"
1 Cuca tells Mr. H. about Chuchin's birthday
2 Carnacolondas song & dance
4 Everyone discussing birthday
5 Caracoles & Campamocha stalling Chuchin
6 Andy, Agapito & Ms. H. cooking
7 Tio Luis drawing Tropical dance
8 Cuca Ms. H, Agapito, & Andy planning the cooking
9 Chuchin & Caracoles breaking piñata
10 Miss H, Agapito, Campa, & Andy looking for groceries
11 Agapito & Ms. H. making tortillas
12 Birthday party, all dance together

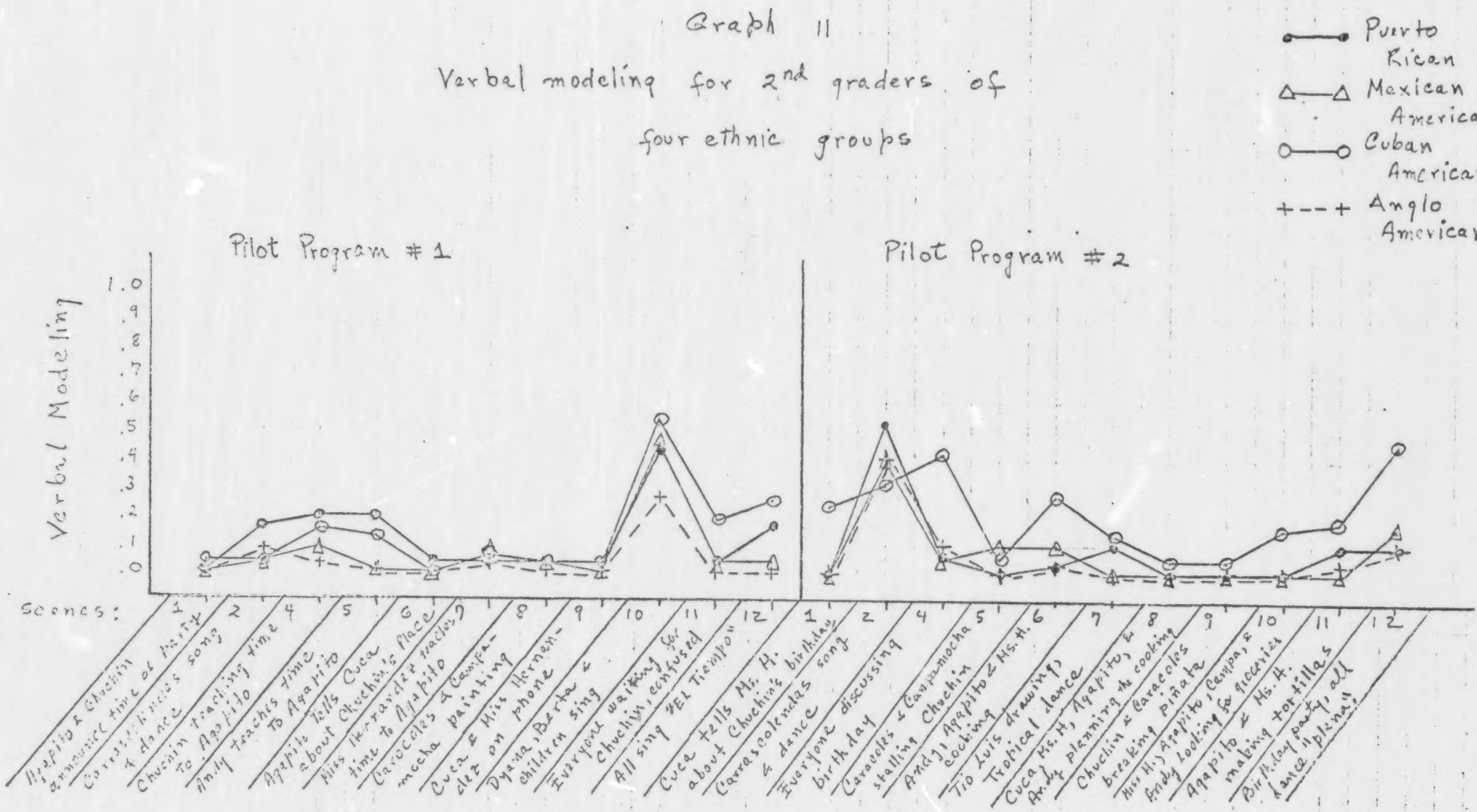
Graph 10

Verbal modeling for 1st graders of four ethnic groups


Puerto Rican
Mexican American
Cuban American
Anglo American
Pilot Program #1
Pilot Program #2
Verbal Modeling
1.0
.9
.8
.7
.6
.5
.4
.3
.2
.1
0.0
Scenes:
1 Hyapity & Chuchin announce time of part-y
2 Caracoles sings & dance
4 Chuchin teaching time to Agapito
5 Andy teaches time to Agapito
6 Agapito tells Cuca about Chuchin's place
8 Caracoles & Campanita mocha painting
9 Cuca & Mrs Hernandez on phone
10 Dyana, Berta & children sing
11 Everyone waiting for Chuchin, confused
12 All sing "El Tiempo"
1 Cuca tells Ms. H. about Chuchin's birthday
2 Caracoles sings & dance
4 Everyone discussing birthday
5 Caracoles & Campanita stalling Chuchin
6 Andy, Agapito & Ms. H. cooking
7 Tio Luis drawing Tropical dance
2 Cuca, Ms. H, Agapito, & Andy planning de cooking
9 Chuchin & Caracoles breaking piñata
10 Mrs H.) Agapito, Campa, & Andy looking for guerrica
11 Agapito & Ms. H. making tortillas
12 Birthday party, all dance "plena"

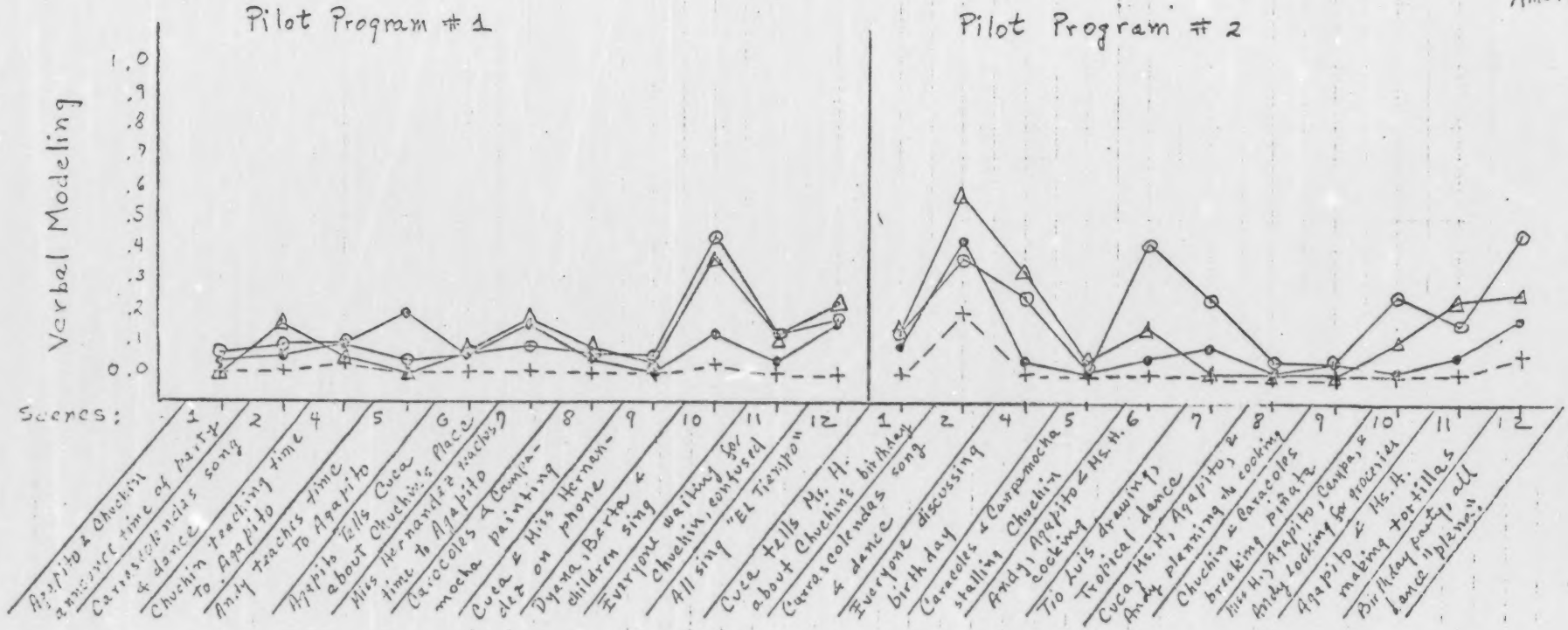
Graph 11

Verbal modeling for 2nd graders of four ethnic groups


Puerto Rican
Mexican American
Cuban American
Anglo American
Pilot Program #1
Pilot Program #2
Verbal Modeling
1.0
.9
.8
.7
.6
.5
.4
.3
.2
.1
0
Scenes:
1 Agapito & Chuchin announce time of party
2 Carrascolendas song & dance
4 Chuchin teaching time to Agapito
5 Andy teaches time to Agapito
6 Agapito tells Cuca about Chuchin's Place
7 Miss H. reviews time to Agapito
8 Caracoles & Campanita mecha painting
9 Cuca & Miss Hernandez on phone
10 Dyana, Berta & children sing
11 Everyone waiting for Chuchin, confused
12 All sing "EL Tiempo"
1 Cuca tells Mi. Hi. about Chuchin's birthday
2 Carrascolendas song & dance
4 Everyone discussing birthday
5 Caracoles & Campanocha stalling Chuchin
6 Andy, Agapito & Ms. H. cooking
7 Tio Luis drawing, Tropical dance
8 Cuca Ms. H, Agapito, & Andy planning & cooking
9 Chuchin & Caracoles breaking Piñata
10 Miss H, Agapito, Campa, & Andy looking for piccarias
11 Agapito & Ms. H. making tortillas
12 Birthday party, all dance, plena

Graph 12

Verbal modeling for 3rd graders of four ethnic groups


Puerto Rican
Mexican American
Cuban American
Anglo American
Pilot Program # 1
Pilot Program # 2
Verbal Modeling
1.0
.9
.8
.7
.6
.5
.4
.3
.2
.1
0.0
Scenes:
1 Agapito & Chuchin announce time of party
2 Carrascolendas song & dance
4 Chuchin teaching time to Agapito
5 Andy teaches time to Agapito
6 Agapito tells Cuca about Chuchin's Place
Miss Hernandez teaches time to Agapito
8 Caracoles & Campanita paint mocha
9 Cuca & Miss Hernandez on phone
Dyana, Berta & children sing
11 Everyone waiting for Chuchin, confused
12 All sing "El Tiempo"
1 Cuca tells Ms. H. about Chuchin's birthday
2 Carrascolendas song & dance
4 Everyone discussing birthday
5 Caracoles & Campanita stalling Chuchin
6 Andy, Agapito & Ms. H. cooking
7 Tio Luis drawing Tropical dance
8 Cuca, Ms. H, Agapito, & Andy planning the cooking
9 Chuchin & Caracoles breaking Pinata
10 Miss H, Agapito, Campa, & Andy looking for groceries
11 Agapito & Ms. H. making tortillas
12 Birthday party, all dance "piñata"

and dance takes place in an outdoor scene; and scene 12 in pilot 2, in which everyone dances the "plena" at Chuchin's party.

Again, the configural pattern of the curves are highly similar for all four cultural groups.

Physical Modeling

Physical modeling indicates the degree to which children exhibited motor behaviors which were imitations of material presented visually. This provides another way of examining the child's interaction with the televised material.

Graphs 13-16 show the amount of physical modeling for every scene in each of the two pilots.

For pilot 1 there was relatively little physical modeling except for scenes 10 and 12. Both of these are group singing scenes. For pilot 2, scenes 6, 7, and 12 elicited the highest degree of physical modeling. Again, these are all group singing and dancing scenes.

By far, the Cuban children showed the highest degree of physical modeling of all four cultural groups, in each of the three grade levels.

Program-Related Verbalizations

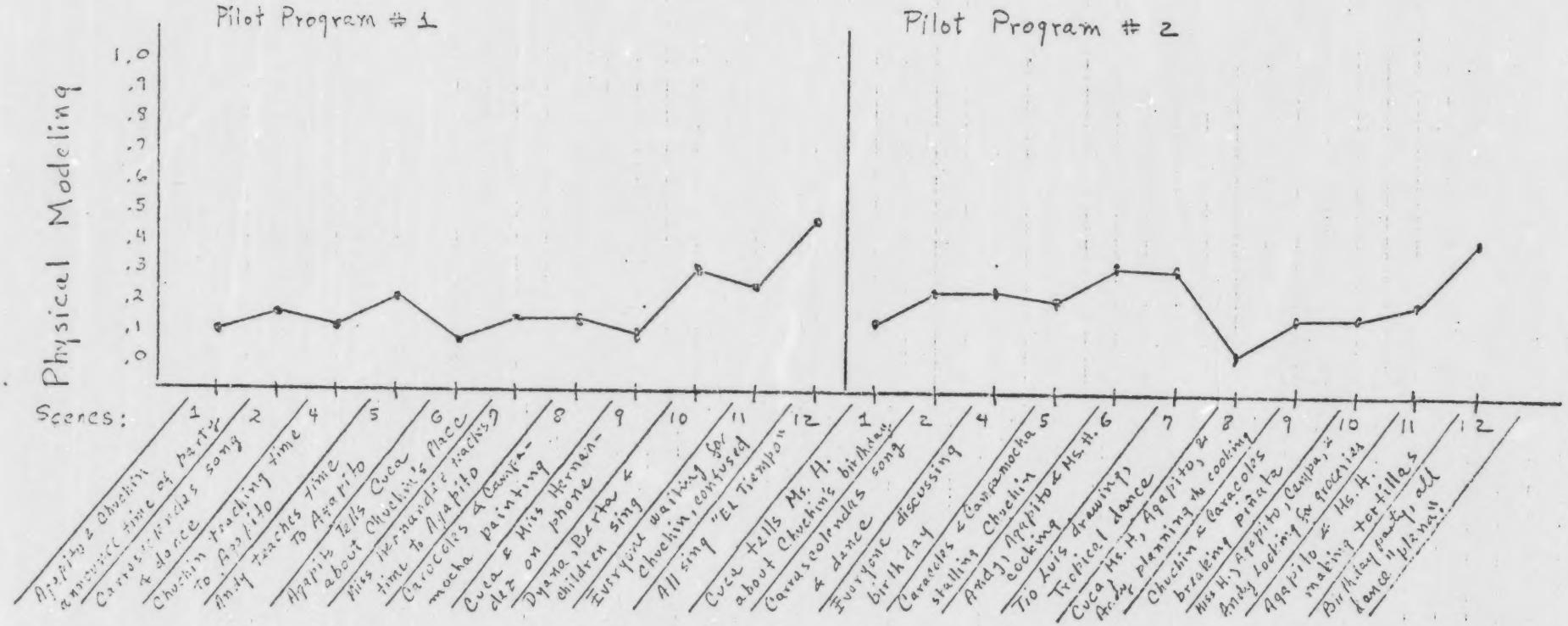
Still another way to measure the extent of involvement of the child with the televised material is to observe the amount of verbalizations related to the program that the child produces while the show is being presented. Verbal imitation is not included under this category of behaviors.

Graphs 17-20 show the amount of program-related verbalizations for every scene in each pilot program.

Graph 13

Physical Modeling for . . .

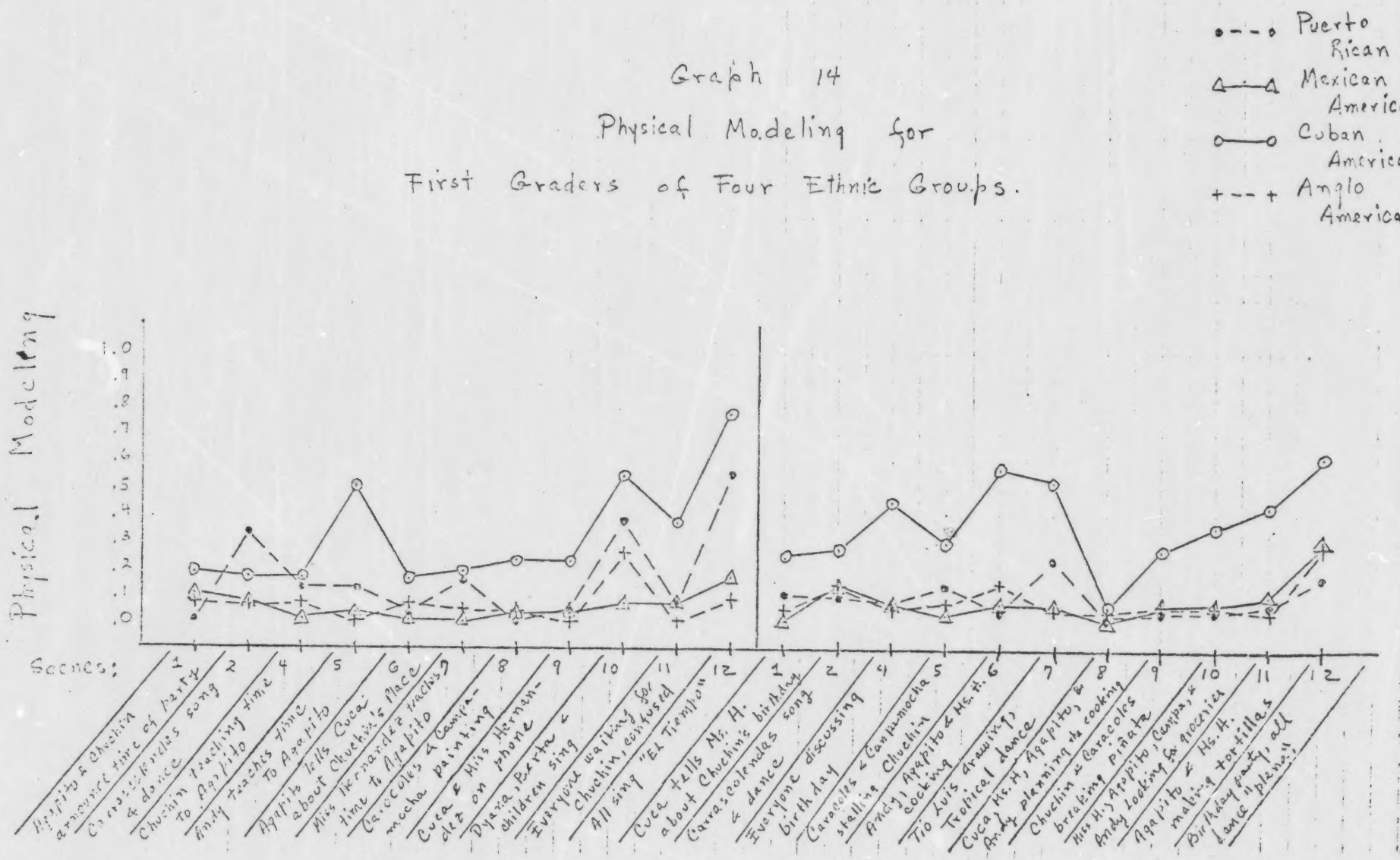
All Spanish Speaking Children (N=270)


Puerto Rican
Mexican American
Cuban American
Anglo American
Pilot Program # 1
Pilot Program # 2
Physical Modeling
1.0
.9
.8
.7
.6
.5
.4
.3
.2
.1
.0
Scenes:
1 Agapito & Chuchin announce time of party
2 Carrascolendas song & dance
3 Chuchin teaching time to Agapito
4 Andy teaches time to Agapito
5 Agapito tells Cuca about Chuchin's place
6 Miss Hernandez teaches time to Agapito
7 Caracolas & Campanita mocha painting
8 Cuca & Miss Hernandez on phone
9 Dyana, Berta & children sing
10 Everyone waiting for Chuchin, confused
11 All sing "El Tiempo"
12 Cuca tells Mr. H. about Chuchin's birthday
1 Carrascolendas song & dance
2 Everyone discussing birthday
4 Caracolas & Campanita stalling Chuchin
5 Andy, Agapito & Ms. H. cooking
6 Tio Luis drawing
7 Tropical dance
8 Cuca, Ms. H, Agapito & Andy planning the cooking
9 Chuchin & Caracolas breaking piñata
10 Miss H, Agapito, Campanita & Andy looking for groceries
11 Agapito & Ms. H. making tortillas
12 Birthday party, all dance "piñata"

Graph 14

Physical Modeling for

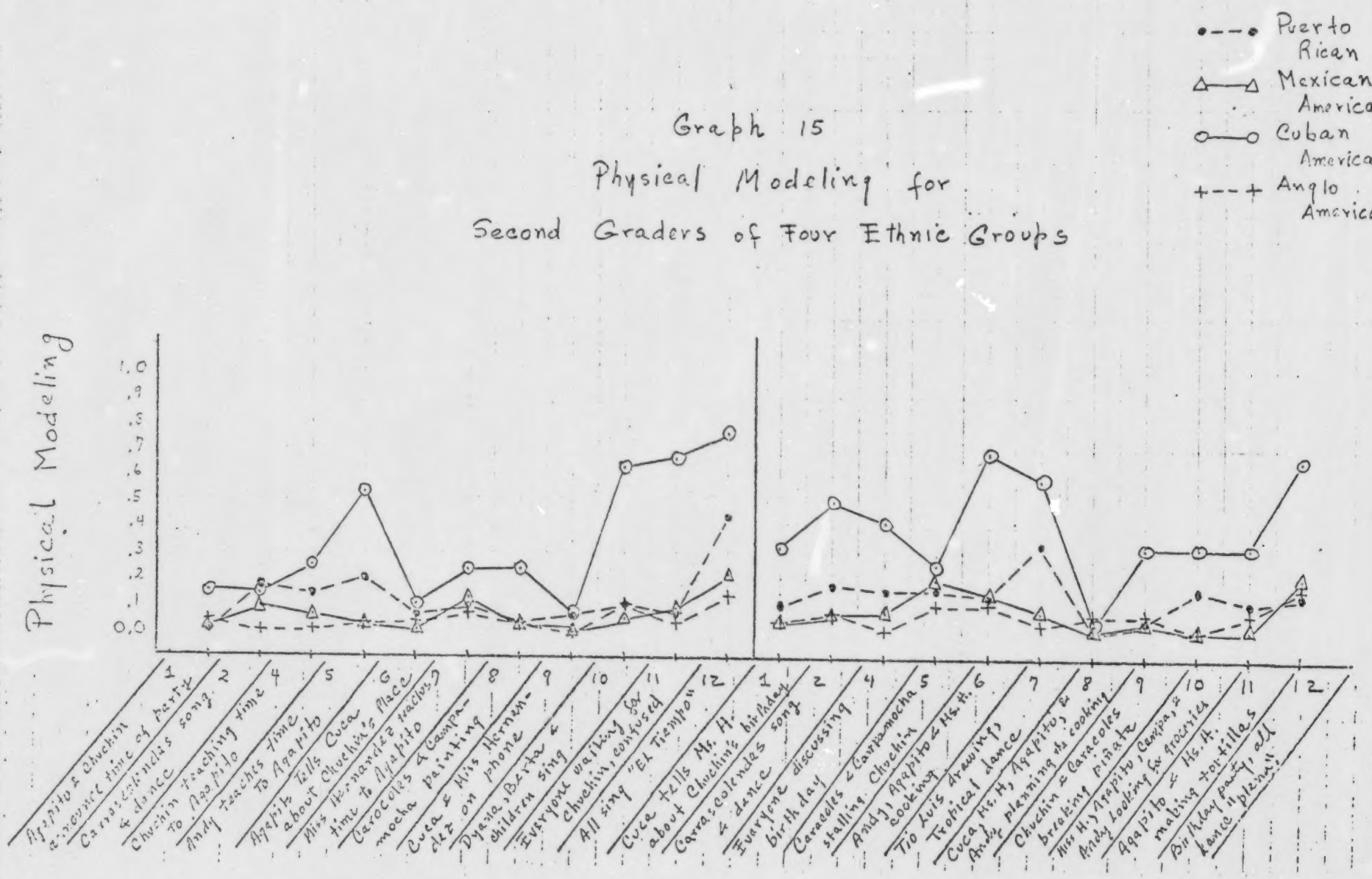
First Graders of Four Ethnic Groups.


Puerto Rican
Mexican America
Cuban America
Anglo America
Physical Modeling
.0
.1
.2
.3
.4
.5
.6
.7
.8
.9
1.0
Scenes:
1 Agapito & Chuchin arrive at start of party
2 Caracoles sings & dances
4 Chuchin teaching time to Agapito
5 Andy teaches time to Agapito
6 Agapito tells Cuca about Chuchin's Place
7 Miss Hernandez teaches time to Agapito
8 Caracoles & Campomocha painting
9 Cuca & Miss Hernandez on phone
10 Dyana, Berta & children sing
11 Everyone waiting for Chuchin, confused
12 All sing "El Tiempo"
1 Cuca tells Ms. H. about Chuchin's birthday
2 Carracoles sings & dance
4 Everyone discussing birthday
5 Caracoles & Campomocha stalling Chuchin
6 Andy, Agapito & Ms. H. cooking
7 Tio Luis drawing, Tropical dance
8 Cuca, Ms. H, Agapito, & Andy planning da cooking
9 Chuchin & Caracoles breaking piñata
10 Miss H, Agapito, Campo, & Andy looking for groceries
11 Agapito & Ms. H. making tortillas
12 Birthday party, all dance & play

Graph 15

Physical Modeling for

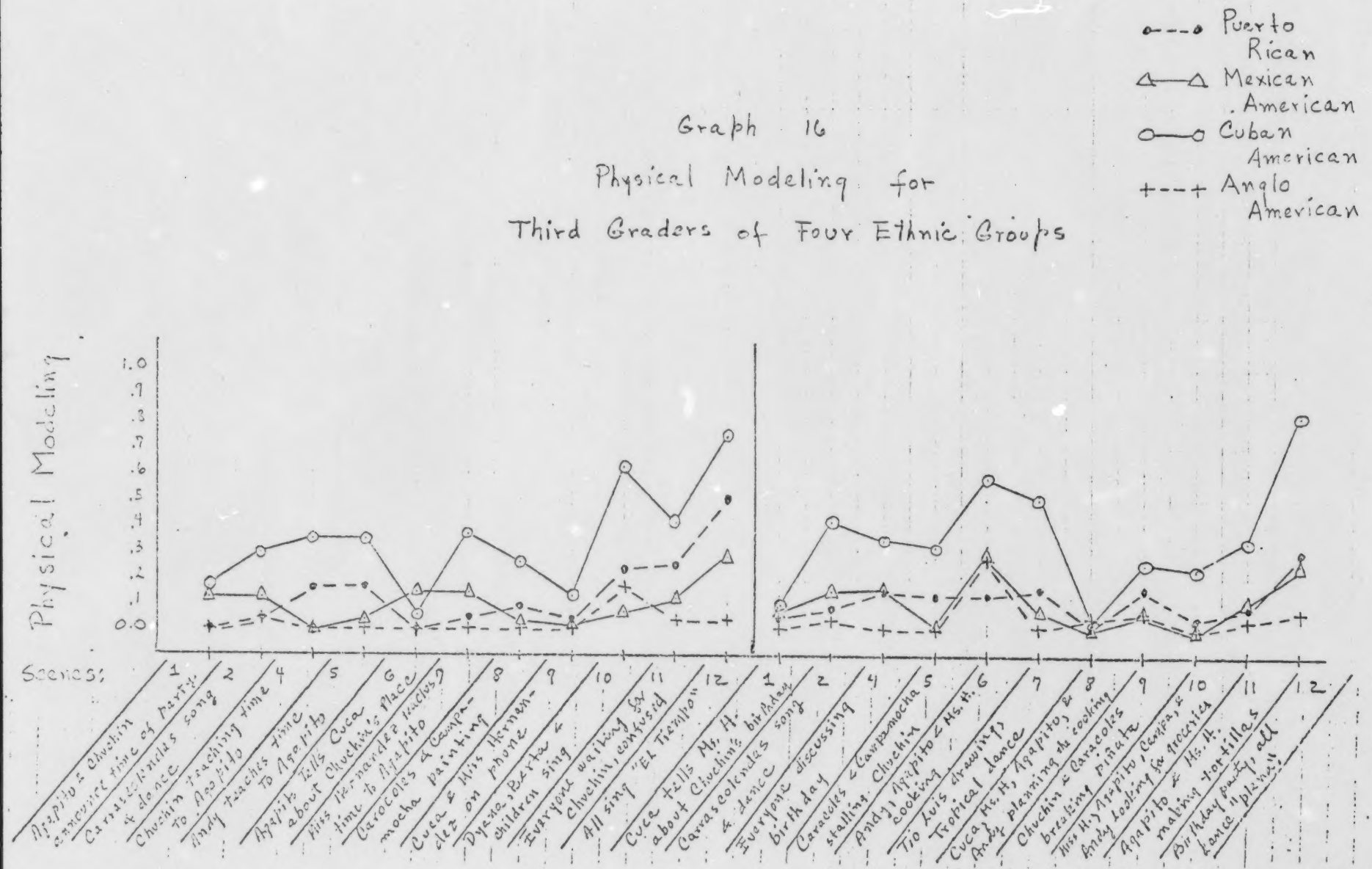
Second Graders of Four Ethnic Groups



Graph 16

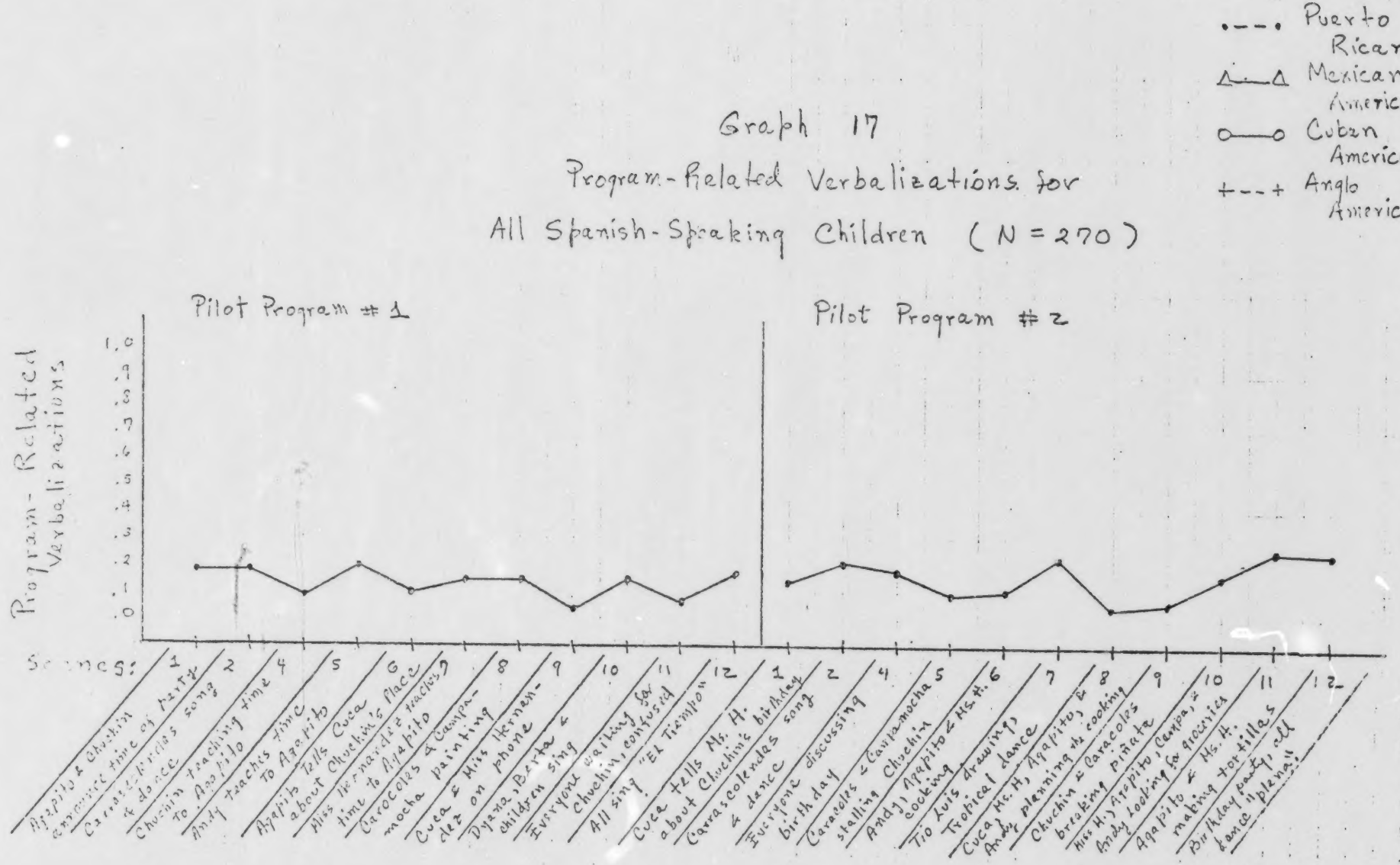
Physical Modeling for

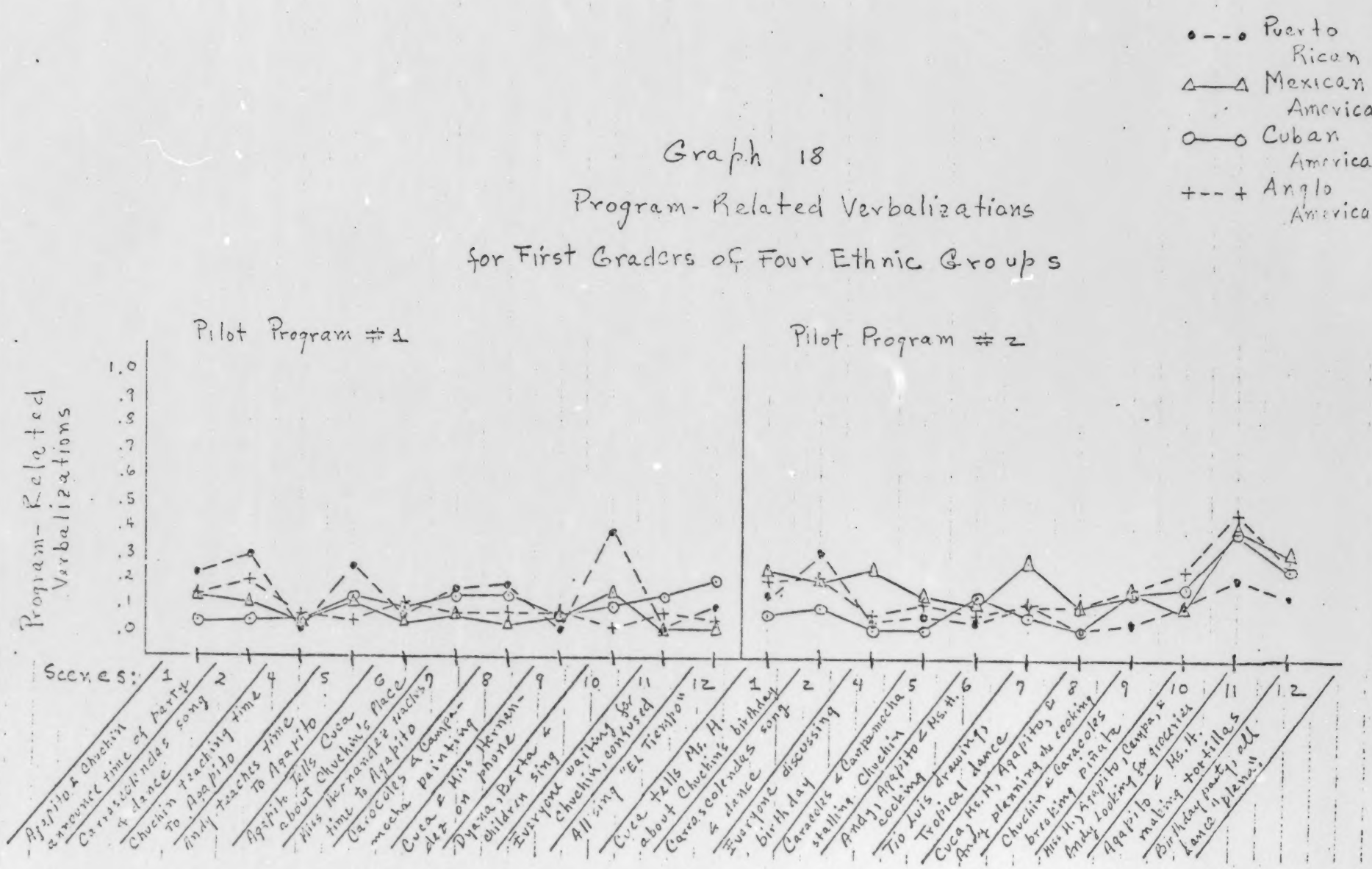
Third Graders of Four Ethnic Groups


Puerto Rican
Mexican American
Cuban American
Anglo American
Physical Modeling
0.0
1.0
Scenes:
1 Agapito & Chuchin announce time of party
2 Carrascolendas song & dance
4 Chuchin teaching time to Agapito
5 Andy teaches time to Agapito
6 Agapito tells Cuca about Chuchin's place
Miss Hernandez teaches time to Agapito
7 Caracoles & Agapito mocha painting
8 Cuca & Miss Herman-dez on phone
9 Dyane, Berta & children sing
10 Everyone waiting for Chuchin, confused
11 All sing "El Tiempo"
12 Cuca tells Ms. H. about Chuchin's birthday
1 Carrascolendas song & dance
2 Everyone discussing birthday
4 Caracoles & Carpamocha stalling Chuchin
5 Andy, Agapito & Ms. H. cooking
6 Tio Luis drawings Tropical dance
7 Cuca Ms. H, Agapito, & Andy planning the cooking
8 Chuchin & Caracoles breaking piñata
9 Miss H, Agapito, Carpa, & Andy looking for groceries
10 Agapito & Ms. H. making tortillas
11 Birthday party, all dance
12 Agapito & Ms. H. making tortillas

Graph 17

Program-Related Verbalizations for All Spanish-Speaking Children (N = 270)

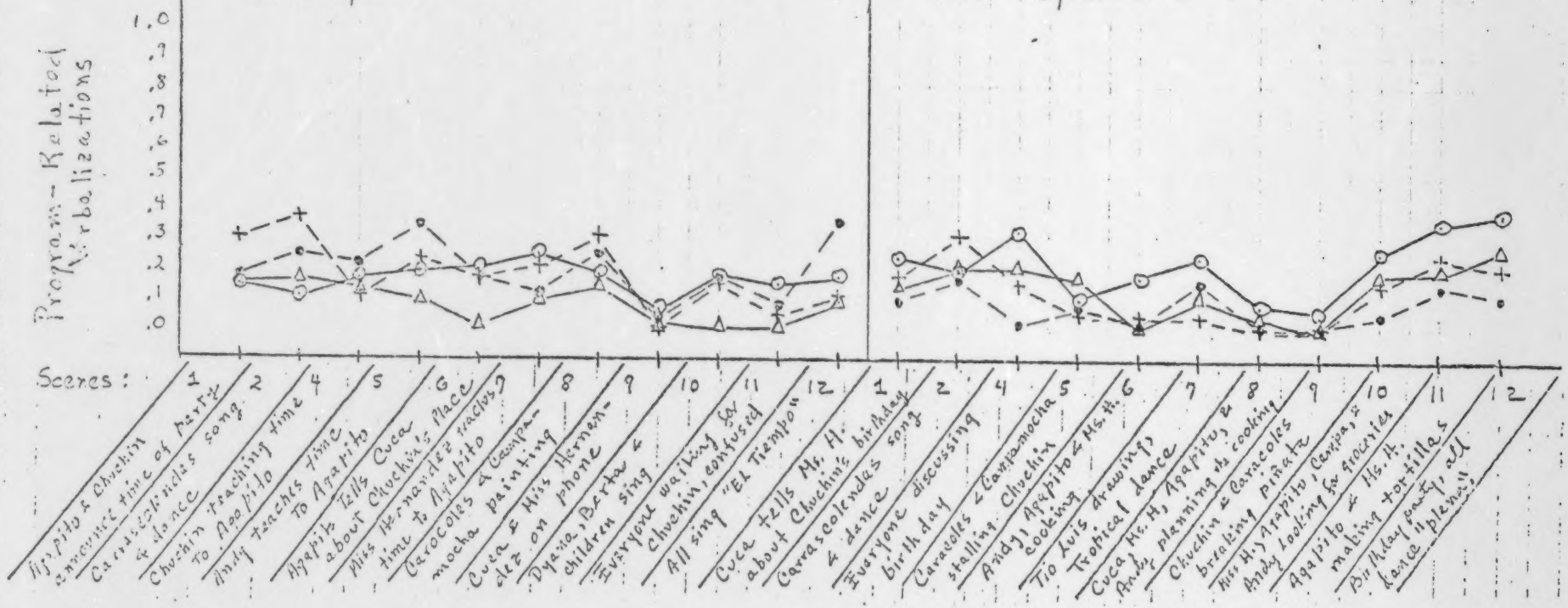

Puerto Rican
Mexican America
Cuban America
Anglo America
Pilot Program #1
Pilot Program #2
Program-Related Verbalizations
1.0
.9
.8
.7
.6
.5
.4
.3
.2
.1
0
Sessions:
1 Agapito & Chuchin announce time of party
2 Caracolas plays song & dance
4 Chuchin teaching time to Agapito
5 Andy teaches time to Agapito
6 Agapito tells Cuca about Chuchin's place
7 Miss Hernandez teaches time to Agapito
8 Caracolas & Campamocha painting
9 Cuca & Miss Hernandez on phone
10 Dyana, Berta & children sing
11 Everyone waiting for Chuchin, confused
12 All sing "El Tiempo"
1 Cuca tells Ms. H. about Chuchin's birthday
2 Caracolas colendas song & dance
4 Everyone discussing birthday
5 Caracolas & Campamocha stalling Chuchin
6 Andy, Agapito & Ms. H. cooking
7 Tio Luis drawings Tropical dance
8 Cuca, Ms. H, Agapito, & Andy planning & cooking
9 Chuchin & Caracolas breaking piñata
10 Miss H.) Agapito, Campa, & Andy looking for groceries
11 Agapito & Ms. H. making tortillas
12 Birthday party, all dance & play!


Puerto Rican
Mexican American
Cuban American
Anglo American
Graph 18
Program-Related Verbalizations
for First Graders of Four Ethnic Groups
Pilot Program #1
Pilot Program #2
Program-Related Verbalizations
1.0
.9
.8
.7
.6
.5
.4
.3
.2
.1
.0
Scenes: 1 2 4 5 6 7 8 9 10 11 12 1 2 4 5 6 7 8 9 10 11 12
Agapito & Chuchin announce time of party
Carrascolendas song & dance
Chuchin teaching time to Agapito
Andy teaches time to Agapito
Agapito tells Cuca about Chuchin's place
Miss Hernandez teaches time to Agapito
Carocoles & Campeche painting
Cuca & Miss Hernandez on phone
Dyana, Berta & children sing
Everyone waiting for Chuchin, confused
All sing "El Tiempo"
Cuca tells Ms. H. about Chuchin's birthday
Carrascolendas song & dance
Everyone discussing birthday
Caracoles & Campamocha stalling Chuchin
Andy, Agapito & Ms. H. cooking
Tio Luis drawing Tropical dance
Cuca, Ms. H, Agapito, & Andy planning the cooking
Chuchin & Caracoles breaking piñata
Miss H, Agapito, Campa, & Andy looking for groceries
Agapito & Ms. H. making tortillas
Birthday party, all dance, plans.

Graph 19

Program-Related Verbalizations

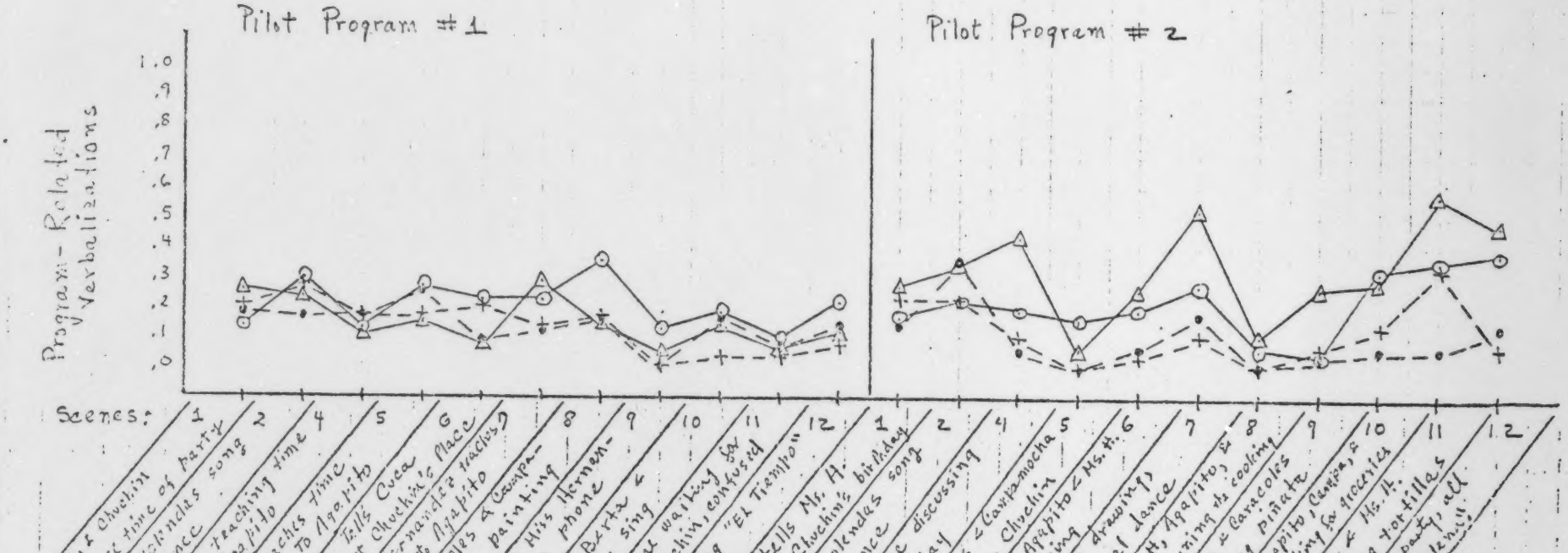
for Second Graders of Four Ethnic Groups


Puerto Rican
Mexican American
Cuban American
Anglo American
Pilot Program #1
Pilot Program #2
Program-Related Verbalizations
1.0
.9
.8
.7
.6
.5
.4
.3
.2
.1
.0
Scenes:
1 Jig, Pito & Chuchin announce time of party
2 Caracoles finds song & dance
4 Chuchin teaching time to Agapito
5 Andy teaches time to Agapito
6 Agapito tells Cuca about Chuchin's place
7 Miss Hernandez teaches time to Agapito
8 Caracoles & Campanita mocha painting
9 Cuca & Miss Hernandez on phone
10 Dyana, Berta & children sing
11 Everyone waiting for Chuchin, confused
12 All sing "El Tiempo"
1 Cuca tells Ms. H. about Chuchin's birthday
2 Caracoles song & dance
4 Everyone discussing birthday
5 Caracoles & Campanita stalling Chuchin
6 Andy, Agapito & Ms. H. cooking
7 Tio Luis drawings, Tropical dance
8 Cuca, Ms. H, Agapito, & Andy planning & cooking
9 Chuchin & Caracoles breaking piñata
10 Miss H, Agapito, Campa, & Andy looking for groceries
11 Agapito & Ms. H. making tortillas
12 Birthday party, all dance "plena"

Graph 20

Program-Related Verbalizations

for Third Graders of Four Ethnic Groups


Puerto Rican
Mexican American
Cuban American
Anglo American
Pilot Program #1
Pilot Program #2
Program-Related Verbalizations
1.0
.9
.8
.7
.6
.5
.4
.3
.2
.1
.0
Scenes:
1 Agapito & Chuchin announce time of party
2 Caracoles dances song & dance
4 Chuchin teaching time to Agapito
5 Andy teaches time to Agapito
6 Agapito tells Cuca about Chuchin's place
7 His Hernandez tracks time to Agapito
8 Caracoles & Campamocha painting
9 Cuca & His Hermandez on phone
10 Dyana, Berta & children sing
11 Everyone waiting for Chuchin, confused
12 All sing "El Tiempo"
1 Cuca tells Ms. H. about Chuchin's birthday
2 Caracoles dances song & dance
4 Everyone discussing birthday
5 Caracoles & Campamocha stalling Chuchin
6 Andy, Agapito & Ms. H. cooking
7 Tio Luis drawings Tropical dance
8 Cuca, Ms. H, Agapito, & Andy planning to cooking
9 Chuchin & Caracoles breaking piñata
10 Miss H, Agapito, Campa, & Andy looking for groceries
11 Agapito & Ms. H. making tortillas
12 Birthday party, all dance "plenty"

As can be seen, in general there were relatively few program-related verbalizations. The scenes eliciting the most program-related verbalizations were scenes 11 and 12 in pilot program 1. These are the scenes in which Agapito and Miss Hernandez are making tortillas (11) and where all the characters dance the "plena" at Chuchin's birthday party (12).

Certain scenes elicited more or fewer program-related verbalizations depending on the viewers' grade level and cultural group. These interactions are illustrated in Graphs 18-20. Most salient are the findings that the first grade Puerto Rican children produced a relatively high amount of program-related verbalizations during scene 10 in pilot 1, where Dyana, Berta, and a group of children sing "hickory dickory." Also, the Mexican American children verbalized more than the other cultural groups in the third grade during scene 7 in pilot 2, where Tio Luis is drawing during a tropical dance.

Ethnic Differences

Although extreme care was taken in the training of examiners and observers in the present project, the extent to which observed differences among the different ethnic groups are the result of observer and examiner variability is difficult to determine. Since indigenous examiners and observers were employed, inter-rater reliabilities can only be obtained within ethnic groups. Inter-observer reliabilities obtained in this manner are adequate, however, as shown in Table 6.

Post-Viewing Test

In order to assess recall and comprehension for specific aspects of

Table 7

Performance on the Carrascolendas
Post-Viewing Tests (PVT) 1 and 2

Ethnic Group	Grade	PVT 1		PVT 2	
		M	SD	M	SD
Mexican American	1	2.23	.82	1.73	.69
	2	2.50	.68	1.83	.83
	3	2.77	.50	2.40	.62
(M for 3 grades)		2.50		1.99	
Puerto Rican	1	1.57	.73	2.31	.76
	2	1.97	.48	2.50	.68
	3	2.38	.49	2.91	.29
(M for 3 grades)		1.97		2.57	
Cuban American	1	1.69	.12	2.03	.47
	2	1.65	.55	2.27	.45
	3	2.07	.38	2.25	.44
(M for 3 grades)		1.80		2.18	
Anglo American	1	2.22	.83	1.81	.82
	2	2.39	.57	2.11	.68
	3	2.63	.49	2.37	.76
(M for 3 grades)		2.31		2.09	

the pilot programs, children were administered a series of questions immediately after viewing each pilot. The Post-Viewing Test is described in detail in the previous section on measures.

Table 7 presents the Post-Viewing Test data for each of the four cultural groups at each grade level.

As can be seen, both the Mexican American and Anglo American children performed better than the other cultural groups on the Post-Viewing Test for pilot 1. This may be due to the fact that the Anglo American and Mexican American children had viewed the Carrascolendas series previously, whereas the two cultural groups had not. Interestingly, for pilot 1 the Anglo American children performed higher than any of the Spanish-speaking groups.

For pilot program 2, the Puerto Rican children performed the highest of the four groups, followed by the Cuban children; the Anglo American and the Mexican American children obtained the lowest scores, in that order (See Table 7).

In general, there was an increase in Post-Viewing Test scores with age within each cultural group.

All in all, children tended to recall and comprehend about two thirds of the material in the pilot programs, as measured by the Post-Viewing Tests.

RESULTS OF SURVEY OF TV VIEWING PREFERENCES

In order to determine the TV viewing preferences of children from the four ethnic groups studied herein, a survey of TV viewing preferences was conducted. The TV shows most frequently chosen, the percent of

children choosing each show, and the characters most frequently chosen, separately by sex and ethnic group are presented in Tables 8-11. A total of 449 children were included as part of this survey.

Puerto Rican TV Preferences

As can be seen in Table 8, for Puerto Rican children of both sexes cartoons such as Popeye, Casper, Bugs Bunny, and Flintstones are highly popular. There are some interesting sex differences in TV viewing preferences among the Puerto Rican children. Batman is the most popular show among boys, but it is not as popular for girls. Esmeralda and Iris Chacon, two soap operas, are relatively more popular among girls. I Dream of Jeannie, Muchacha Italiana, and La Loba count among the girls' most frequent choices, but not among the boys'. Gilligan's Island, on the other hand, was chosen by boys but not by girls.

Mexican American TV Preferences

Table 9 presents the TV viewing preferences of the Mexican American children, separately by sex. As can be seen, both boys and girls chose Carrascolendas among their most favorite shows, and Agapito was the most popular Carrascolendas character. Both boys and girls chose cartoons in general, Popeye, Gilligan's Island, Bugs Bunny, Flintstones, I Love Lucy, Lucy Show, I Dream of Jeannie, and Felix the Cat. Both boys and girls also chose Sesame Street. There were some sex differences. Boys only chose Munster Family, Charlie Brown, Batman, Big Valley, and "Movies." Girls only chose Brady Bunch and Mickey Mouse.

Table 8

TV Viewing Preferences Among Puerto Rican Boys (N=93) and Girls (N=91)*

Rank Order	TV Shows Most Frequently Chosen	% Children Choosing Each Show	Characters Most Frequently Chosen
		Boys	
1.	Batman	11	Batman, Robin, Batgirl
2.	Popeye	10	Popeye, Bluto, Olive Oil
3.	Casper	9	Casper, Bugs Bunny
4.	"Cartoons"	7	Popeye, Casper, Felix the Cat
5.33	Bugs Bunny	5	Bugs Bunny
5.33	Sesame Street	5	Big Bird, Oscar, Cookie Monster
5.33	Esmeralda	5	Esmeralda, Juan Pablo
6.33	Superman	4	Superman, Jimmy, Clark Kent
6.33	Flintstones	4	Fred
6.33	Iris Chacon	4	Iris Chacon
7.	Gilligan's Island	2	Gilligan
		Girls	
1.	Popeye	15	Popeye, Olive Oil, Bluto
2.	Esmeralda	13	Esmeralda, Juan Pablo, Nene
3.	Iris Chacon	10	Iris Chacon
4.	Bugs Bunny	7	Bugs Bunny
5.5	Sesame Street	6	Big Bird
5.5	"Cartoons"	6	Casper, Popeye
6.5	Flintstones	5	Fred, Wilma, Pebbles, Bam Bam
6.5	Casper	5	Casper
7.	I Dream of Jeannie	4	Jeannie
8.33	Felix the Cat	3	Felix the Cat
8.33	Muchacha Italiana	3	Juan Francisco
8.33	La Loba	3	La Loba
9.	Batman	2	Robin, Batman

* The percentages under the column labeled "TV shows most frequently chosen" are computed separately for each sex-by-ethnicity cell. Included are all shows in which the percentage of children choosing it (separately in each sex-by-ethnicity cell) was 2% or higher. To be included under the column labeled "Characters most frequently chosen," characters within each show had to be chosen at least twice, in each sex-by-ethnicity cell.

Table 9

TV Viewing Preferences Among Mexican American Boys (N=48) and Girls (N=43)*

Rank Order	TV Shows Most Frequently Chosen	% Children Choosing Each Show	Characters Most Frequently Chosen
		Boys	
1.5	Carrascolendas	8	Agapito
1.5	Cartoon Corner	8	Bugs Bunny, Porky Pig
2.	Gilligan's Island	7	Gilligan, Skipper
3.25	"Cartoons"	4	Popeye
3.25	Popeye	4	Popeye
3.25	Munster Family	4	Herman
3.25	Flintstones	4	Fred
4.20	Charlie Brown	3	Snoopy
4.20	I Love Lucy	3	Ricky
4.20	I Dream of Jeannie	3	Major Nelson
4.20	Batman	3	Robin
4.20	Bugs Bunny	3	Bugs Bunny, Doc
5.20	Sesame Street	2	
5.20	Lucy Show	2	Lucy
5.20	Big Valley	2	
5.20	Felix the Cat	2	
5.20	"Movies"	2	
		Girls	
1.	Cartoon Corner	9	Porky Pig, Daffy Duck
2.5	Popeye	8	Popeye, Olive Oil
2.5	Carrascolendas	8	Agapito
3.	Flintstones	7	Bam Bam, Wilma, Fred
4.5	Gilligan's Island	5	Gilligan
4.5	I Dream of Jeannie	5	Major Nelson, Jeannie
5.3	Bugs Bunny	4	Bugs Bunny
5.3	I Love Lucy	4	Lucy, Ricky
5.3	Sesame Street	4	Cookie Monster, Big Bird
6.5	Felix the Cat	3	Felix the Cat
6.5	Brady Bunch	3	
7.5	Lucy Show	2	Harry
7.5	Mickey Mouse	2	Mickey Mouse

* See footnote to Table 8.

Cuban American TV Preferences

Table 10 presents the TV viewing preferences of the Cuban American children, separately by sex. As shown, both boys and girls like cartoons in general and more specifically Flintstones and Bugs Bunny. Cuban children of both sexes also chose Flipper, Gilligan's Island, and I Love Lucy. Sex differences in TV show preferences among Cuban children include the following. Boys only chose Spiderman, The Rookies, Tarzan, Charlie Brown, Donald Duck, Adam-12, Emergency, and Robin Hood. Girls only chose I Dream of Jeannie, Brady Bunch, and The Lucy Show.

Anglo American TV Preferences

TV viewing preferences of the Anglo American children are presented in Table 11, separately by sex. As shown, both Anglo American boys and girls chose Carrascolendas among the most preferred TV shows, and Agapito was chosen as the favorite character in Carrascolendas. Both boys and girls like cartoons in general, and more specifically Popeye, Felix the Cat, and Flintstones. Both boys and girls also chose Gilligan's Island and I Dream of Jeannie. The Electric Company was chosen by both boys and girls. Boys only chose Star Trek, Superfriends, Batman, The Little Rascals, Adam-12, and The Munsters. Girls only chose Sesame Street, Sonny & Cher, Brady Bunch, "Scary Movies," and Porky Pig.

TV Preferences for All Ethnic Groups

Table 12 presents the rank orders of TV viewing preferences for all four ethnic groups, separately by sex. When the TV viewing preference data are considered for boys only across all four ethnic groups, the following trends can be discerned. Cartoons in general are among the

Table 10

TV Viewing Preferences Among Cuban American Boys (N=39) and Girls (N=45)*

Rank Order	TV Shows Most Frequently Chosen	% Children Choosing Each Show	Characters Most Frequently Chosen
		Boys	
1.	"Cartoons"	7	
2.	Spiderman	6	Spiderman
3.33	Flintstones	5	"Flintstones"
3.33	Flipper	5	Flipper
3.33	Bugs Bunny	5	Bugs Bunny
4.	The Rookies	3	"The policemen"
5.11	Gilligan's Island	2	Gilligan
5.11	I Love Lucy	2	Lucy
5.11	Tarzan	2	Tarzan
5.11	Sesame Street	2	
5.11	Charlie Brown	2	
5.11	Donald Duck	2	
5.11	Adam-12	2	"The policemen"
5.11	Emergency	2	"The firemen"
5.11	Robin Hood	2	Robin Hood
		Girls	
1.33	Flintstones	10	"The baby," "Flintstones"
1.33	Gilligan's Island	10	Gilligan
1.33	Flipper	10	Flipper
2.	I Dream of Jeannie	7	Jeannie, Major Nelson
3.5	"Little Bear Cartoons"	6	
3.5	I Love Lucy	6	Lucy, Ricky
4.	Brady Bunch	5	Marsha, the girls
5.33	"Cartoons"	4	Flintstones
5.33	Bugs Bunny	4	Bugs Bunny
5.33	Sesame Street	4	Big Bird
6.	The Lucy Show	2	Lucy

* See footnote to Table 8.

Table 11

TV Viewing Preferences Among Anglo American Boys (N=44) and Girls (N=46)*

Rank Order	TV Shows Most Frequently Chosen	% Children Choosing Each Show	Characters Most Frequently Chosen
		Boys	
1.	Carrascolendas	8	Agapito
2.5	Cartoon Corner	7	Bugs Bunny
2.5	Popeye	7	Popeye, Bluto, Olive Oil
3.	Star Trek	6	Captain Kirk, Dr. Spock
4.	Gilligan's Island	5	Gilligan, Skipper
5.5	I Dream of Jeannie	4	Jeannie
5.5	Super Friends	4	Superman
6.33	Felix the Cat	3	Felix, Professor
6.33	Flintstones	3	Fred
6.33	Batman	3	Robin
7.25	Electric Company	2	
7.25	The Little Rascals	2	
7.25	Adam-12	2	
7.25	Munster Family	2	Herman
		Girls	
1.	Cartoon Corner	14	Bugs Bunny, Porky Pig, Felix, Popeye
2.	Gilligan's Island	7	Gilligan
3.	Carrascolendas	5	Agapito
4.33	Popeye	4	Popeye, Bluto
4.33	Bugs Bunny	4	Bugs Bunny
4.33	I Dream of Jeannie	4	Jeannie, Major Nelson
5.33	Sesame Street	3	Big Bird
5.33	Sonny & Cher	3	Sonny, Cher
5.33	Flintstones	3	
6.2	Brady Bunch	2	
6.2	Felix the Cat	2	Felix the Cat
6.2	"Scary Movies"	2	Monster
6.2	Electric Company	2	Gorilla
6.2	Porky Pig	2	Porky

* See footnote to Table 8.

Table 12

Rank Orders of TV Viewing Preferences Among Boys and Girls of Four Different Ethnic Groups

TV Show	Rank Order							
	Puerto Rican		Mexican American		Cuban American		Anglo American	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Batman	1.	9.	4.2				6.33	
Popeye	2.	1.	3.25	2.5			2.5	4.33
Casper	3.	6.5						
"Cartoons"	4.	5.5	3.25		1.	5.33	2.5	
Bugs Bunny	5.33	4.	4.2	5.3	3.33	5.33		4.33
Sesame Street	5.33	5.5	5.2	5.3	5.11	5.33		5.33
Esmeralda	5.33	2.						
Superman	6.33							
Flintstones	6.33	6.5	3.25	3.	3.33	1.33	6.33	5.33
Iris Chacon	6.33	3.						
Gilligan's Island	7.		2.	4.5	5.11	1.33	4.	2.
I Dream of Jeannie		7.	4.2	4.5		2.	5.5	4.33
Felix the Cat		8.33	5.2	6.5			6.33	6.2
Muchacha Italiana		8.33						
La Loba		8.33						
Carrascolendas			1.5	2.5			1.	3.
Munster Family			3.25				7.25	
Charlie Brown			4.2		5.11			
I Love Lucy			4.2	5.3	5.11	3.5		
Cartoon Corner			1.5	1.				1.
Lucy Show			5.2	7.5		6.		
Big Vally			5.2					
"Movies"			5.2					
Brady Bunch				6.5		4.		6.2
Mickey Mouse				7.5				
Spiderman					2.			
Flipper					3.33	1.33		
The Rookies					4.			
Tarzan					5.11			
Donald Duck					5.11			
Adam-12					5.11		7.25	
Emergency					5.11			
Robin Hood					5.11			
"Little Bear Cartoons"						3.5		
Star Trek							3.	
Superfriends							5.5	
Electric Company							7.25	6.2
The Little Rascals							7.25	
Sonny & Cher								5.33
"Scary Movies"								6.2
Porky Pig								6.2

most popular TV shows across all four ethnic groups. The Flintstones and Gilligan's Island are also favorites across all four groups. Popeye is highly popular among all boys except the Cubans; so is Batman. Bugs Bunny and Sesame Street are popular among boys in the three Spanish-speaking groups but not among Anglo boys. Carrascolendas is the most popular show among the Austin boys: both Mexican Americans and Anglos.

Other trends may be easily discerned by studying Table 12 closely.

Whereas the differences in TV viewing preferences noted in this survey may reflect cultural differences in TV viewing preferences, they may also be a partial function of the relative availability and broadcast time of these shows in the different geographical areas. The observed sex differences within each ethnic group, however, are not confounded by these factors; nor are any observed differences in viewing preferences between the Mexican American and Anglo American children, since both these samples are from the same geographical area.

OTHER ANALYSES OF PILOT VIEWING BEHAVIORS

In order to determine the extent to which the results previously reported are statistically significant, complex analyses of variance were computed for selected variables. The analyses of variance involved the factors of ethnicity (4), grade level (3), and sex (2).

In addition, correlation coefficients were computed for selected variables.

For purposes of these analyses, the scores for each pilot-viewing variable were collapsed across all the scenes for each of the two pilots, and for some analyses across the two pilots. Only the findings which

resulted statistically significant at least beyond the .01 level of confidence are discussed in this section, unless otherwise noted.

When total eye contact is computed across all the scenes (11) for each of the two pilots, the pattern shown in Table 13 emerges.

As can be seen in Table 13, for each of the two pilots as a whole, the Puerto Rican children showed the highest degree of eye contact, followed in decreasing order by the Mexican American, Anglo American, and Cuban American children. These differences are highly significant statistically.

In general, girls tended to exhibit more eye contact than boys.

There were no significant ethnic group differences with regard to program-related verbalizations during pilot 1 as a whole, but there were differences for pilot 2. For pilot 2 the Mexican American children produced the most program-related verbalizations and the Puerto Rican children the least.

When the verbal modeling scores for all the scenes in pilot 1 are combined, the Cuban and Puerto Rican children produced the highest means, and the Anglo American children the least. The same pattern was evident for pilot 2. With respect to physical modeling, during pilots 1 and 2 the Cuban children produced the highest amount, followed in decreasing order by the Puerto Rican, Mexican American, and Anglo children.

When the scores on facial expression of mirth are combined for both pilots 1 and 2, results show that the Cuban and Puerto Rican children smiled and laughed the most, followed in decreasing order by the Mexican American and Anglo children.

Performance on the Raven Progressive Matrices, a measure of perceptual cognitive development, was positively related to amount of eye

Table 13

Total Eye Contact for Pilots 1 and 2

	Mean Eye Contact Score	
Ethnic Group	Pilot 1	Pilot 2
Puerto Rican	32.49	32.92
Mexican American	30.39	30.49
Anglo American	29.80	28.39
Cuban American	28.76	28.34

contact exhibited by the children (r = .22, N = 340). That is, the children with higher perceptual-cognitive ability tended to exhibit more eye contact than the children lower in this ability. Brighter children as measured by the Raven also tended to perform better on the Carrascolendas Post-Viewing Tests; that is, they recalled and comprehended more of the material presented in the pilot programs than the less bright children (r = .35).

In order to examine the relationship among the various television viewing variables included in the present research, Table 14 was prepared.

As can be seen in Table 14, the higher the amount of eye contact a child exhibited while viewing the Carrascolendas pilot programs, the least number of verbalizations and modeling behaviors that he or she engaged in. Eye contact, however, was not related to smiles/laughter. Program-related verbalizations were positively related with all the viewing variables except eye contact. The more non-program-related verbalizations a child engaged in, the less modeling, smiles/laughter, or eye contact he exhibited. Children who smiled and laughed more, exhibited more program-related verbalizations, and more modeling.

One way to examine the consistency of viewing behaviors for children over time and across different pilot programs is to compute correlations for each of the variables between their occurrence for each of the two pilot programs.

As can be seen in Table 15, television viewing behaviors are fairly consistent over time and across different pilots.

Table 14

Correlation Matrix of TV Viewing Variables

Variable	1	2	3	4	5	6
1. Eye Contact		-.28**	-.57**	-.13*	-.13*	.03
2. Program-Related Verbalizations			.28**	.66**	.32**	.55**
3. Non-Program Related Verbalizations				.07	-.01	-.02
4. Verbal Modeling					.56**	.63**
5. Physical Modeling						.57**
6. Facial Expression of Mirth						

** $p < .01$

* $p < .05$

These correlations are based on all the children from all four ethnic groups (N=360). The variables comprise scores collapsed across all the scenes and across the two pilot programs.

Table 15

Consistency of Viewing Scores Across
the Two Pilot Programs

Behavioral Score	Correlation Coefficient
Eye Contact	.53
Program Related Verbalizations	.47
Non-Program Related Verbalizations	.70
Verbal Modeling	.43
Physical Modeling	.47
Smiles/Laughter	.50

APPENDIX I

CARRASCOLENDAS: A FORMATIVE PLANNING AND RESEARCH STATEMENT FOR 1973-74: FIRST REPORT

CARRASCOLENDAS: A FORMATIVE PLANNING AND RESEARCH STATEMENT FOR 1973-74: FIRST REPORT

Luis M. Laosa
Carrascolendas Research Department

August 1973

I. INTRODUCTION

CARRASCOLENDAS is a bilingual (Spanish-English) TV series for children. It was shown regionally in Texas in 1971-72. The 30 half-hour programs were reedited and aired by the Public Broadcasting Service in 37 states and in Guam in 1972-73. The program is produced by KLRN-TV in Austin.

The purpose of the present formative planning and research report is twofold. It attempts to summarize, reanalyse, and interpret the data from previous summative research efforts and to utilize these in a formative fashion. In addition, it reports additional data that were generated in response to formative questions.

Formative research refers to information, usually supplied internally, to support development decisions made at critical or milestone points. In the past, CARRASCOLENDAS has not had a formalized formative planning and research component. It has been, however, summatively researched by an external agent. The summative evaluation of the CARRASCOLENDAS series was conducted by the Center for Communication Research at the University of Texas at Austin, under the supervision of Dr. Frederick Williams (Williams, Van Wart, and Stanford, 1973). The nationwide 1972-73 summative evaluation was conducted in three components: (1) field experiment; (2) attitude survey; and (3) a process evaluation including a national utilization survey.

For the first time this year, CARRASCOLENDAS has a formative planning and research component. Given the data already available from past summative research, the first step in the formative planning and research process for CARRASCOLENDAS will be to utilize these data for formative purposes. In this light, the data from the previous year's summative research will be summarized, in some cases reanalyzed, and interpreted, from the standpoint of formative planning and research.

By feeding the previous findings into the decision-making process, they take on a formative function (Palmer, in press). In addition, the present report presents other data that was collected and analysed in order to answer program development questions of varying degrees of specificity as they arose in CARRASCOLENDAS during the early period of the 1973-74 national expansion effort. The formative evaluator's first concern must be, then, with the questions asked by the developers. In formative research, the answers supplied by the data pertain less to the merit of the program as it relates to competitors than as to whether the components of the program conform to the revision standards and goals established by the program developers. Thus, formative research data is used to formulate or reformulate appropriate goals (Popham, 1973) as well as to determine the most adequate means to achieve these goals within a program, with the available resources.

II. INSTRUCTIONAL OBJECTIVES

Measured instructional objectives were attained by viewers of Carrascolendas during its third year, as evidenced by statistically significant results in the summative research, for the following content areas and grade levels.

Content Area Objective	Language	Grade Level
History/Culture	Spanish	K, 1, 2
History/Culture	English	1
Self Concept	Spanish	1
Self Concept	English	K
Science	English	K
Language Skills	Spanish	1
Language Skills	English	K, 1
Math	Spanish	1

Table 1

Attainment of Content Area Objectives for Each of Three Grade Levels

Language:	History/ Culture		Self-Concept		Science		Language Skills		Phoneme/ Grapheme	Math	Additional Measures: Language Mix		Additional Measures: Language Fluency	
Grade	Eng.	Spn.	Eng.	Spn.	Eng.	Spn.	Eng.	Spn.	Spn.	Spn.	Eng.	Spn.	Eng.	Spn.
K	NS	X	X	NS	X	NS	X	NS	NS	NS	NS	NS	NS	NS
1	X	X	NS	X	NS	NS	X	X	NS	X	NS	NS	NS	NS
2	NS	X	NS	NS	NS	NS	NS	NS	NS	NS	NS	NS	X	NS

Note: The symbol X indicates the objectives were achieved for that cell.
The symbol NS indicates the objectives were not achieved for that cell.

Conversely, instructional objectives failed to reach attainment criteria for the remaining grade level-by-goal content cells.

Table 1 presents each of the 180 content area by language by grade level cell, indicating where the instructional objectives were (X) or were not (NS) achieved for each.

As can be seen in Table 1, instructional objectives were not achieved at any of the three grade levels for two content areas: Phoneme/Grapheme (Spanish) and Science in Spanish.

Kindergarten children attained the stated instructional objectives in 4 out of 10 content areas. Of these four, three are in the Spanish language.

First grade viewers attained instructional objectives in 6 out of the 10 content areas. Of these, four are in the Spanish language.

Second graders attained the instructional objectives in only one of the ten content areas: History and Culture in Spanish.

It is clear that of all three grade levels first graders benefited the most from watching the series, being followed closely by kindergarten children. Second graders, however, did not benefit significantly, except in the History/Culture content area in Spanish and in English language fluency (the latter not an instructional objective per se).

History/Culture in Spanish was the only content area that showed attainment of objectives across all three grade levels.

A breakdown of number of content areas in which instructional objectives were attained by language and grade level is shown in Table 2.

Table 2

	Grade Level			
	K	1	2	Total
English language:	3	2	0	5
Spanish language:	1	4	1	6

As can be seen on Table 2, the language in which the content areas are presented is not a major variable affecting overall attainment of instructional objectives. When observing the data on Table 2 by grade level, however, it can be seen that Kindergarten children benefited more from content areas in the English than in the Spanish language, whereas first graders benefited more from content areas presented in Spanish.

The following logical step from a formative standpoint, then, was to analyse the most successful and the least successful goal areas with respect to relevant program variables. This was done in response to questions such as "What about the History/Culture area caused it to be so effective?" "Was it stressed more highly than in the other areas?" "What particular program variables account for relative success in attaining educational objectives?"

Analyses reported separately (see Appendix) and conducted by Carrascolendas staff member Harry Porter indicated that total amount of air time given to each goal area did not account for relative success of goal areas. Repetition of individual segments throughout the series, however, was slightly higher for History/Culture than for Phoneme/Grapheme. The next step, then, was to analyse broadcast time devoted to different types of presentation in the successful vs. nonsuccessful content areas. A comparison was made of the style of presentation which included animation, dramatic, puppet, song, riddles and rhymes, film, cameo, and concentration and magnet boards. The History/Culture segments, on the other hand were presented in song, dramatically, by puppets, film, and to a great extent by riddles and rhymes. Further formative qualitative analyses seemed to reveal little

logical framework or associative connection or coordination between the Phoneme/Grapheme segments as well as within the segment itself, e.g., a frog jumping into a "sarten."

The summative evaluation included one small subsample of Anglo children in one of the sites (Pueblo). Only English tests gain scores were available, and these indicated that viewing of the scores had an overall significant impact only upon first graders, but not for K or second grade.

A subsample of third graders was included only in one site (Pueblo). Viewing CARRASCOLENDAS had no impact upon third graders, either Mexican American or Anglo.

Results relating viewers in monolingual vs. English-Only curricula are equivocal, and more research is needed in this area to clarify the effect of this variable.

The possibility always exists that test results partially may be affected by the nature and quantity of the items comprising them. In order to investigate the possibility of this occurrence in the summative pre-post comparison data, a review of the items comprising the summative tests was conducted as part of the formative research effort.

It appears that the History/Culture items call for responses involving very specific skills and information, and are highly related to the instructional performance objectives. For instance, the History/Culture test items include completing or reciting rhymes, actually performing a dance, etc.; these are behaviors that were specifically taught in the series. On the other hand, self-concept items, for instance, are relatively much more vague in their elicitation of "correct" behaviors, e.g., Spanish item #10 which asks the child to name a person or an animal that needs the child's help. Also, many of the self concept items are relatively easy and not as directly related to specific behaviors

associated with the series, e.g., item # 1 asks the child the name of his parents; item # 2 asks him to state his own address; item # 3 asks him to state what language he speaks.

Another important difference between the History/Culture and other content areas is that the former's test items to a large extent tap the child's ability to reproduce by memory specific behaviors. On the other hand, other content areas involve a different type of behavior, oriented more toward conceptual and generalizing ability. Moreover, the History/Culture segments introduce more pneumonics than the other content areas.

When interpreting the above findings it is important to note, however, that the adequacy of test items is a function of the way in which instructional objectives are stated. It appears that in the past, the behavioral objectives in certain of the goal areas were stated in a relatively vague manner.

A breakdown of the number of items in the summative tests per goal area and language, and the rank order from most to least total number of items is shown in Table 3.

Table 3

Number of Items in Summative Test Per Goal Area and Language

Content Area	Spanish		English	
	Number of Items	Rank Order	Number Of Items	Rank Order
Self Concept	5	4	6	2
History/Culture	8	3	6	2
Phoneme/Grapheme	13	1	-	-
Language Skills	13	1	6	2
Math	10	2	-	-
Science	3	5	12	1
TOTAL	52		40	

As can be seen in Table 3, certain goal areas, particularly in the Spanish test, have very few items. The number of items in a test may affect its results. Results of the summative evaluation data, then must be interpreted in light of both the nature as well as the number of items in the tests.

Formative Conclusions and Recommendations

On the basis of the above findings, the following general conclusions and recommendations may be proffered.

If in the future the program is to address itself to a slightly older audience (1st - 3rd grades), appropriate revisions must be made in the curriculum and design/production components. Attempts must be made to reach more efficiently not only second graders, but also the new intended audience-group of third graders. The program needs revision toward effectively reaching older children (second and third graders).

In addition, thorough revisions must be made of the Phoneme/Grapheme as well as of the Science (Spanish) aspects of the program, since these areas were ineffective in reaching their objectives.

In terms of language of content areas, an effort is needed to balance the effectiveness of the instructional objectives across languages. Particularly, when attempting to effectively reach first graders in future programs, an effort is needed to increase the effectiveness of the English content areas for this grade level.

The History/Culture content area in Spanish reached its objectives across grade levels quite satisfactorily. This proved to be the strongest area of the program. As such, it certainly warrants being kept as is. In addition, the curriculum and design/production components could use this particular content area as a model for improving the effectiveness of the other goal areas.

A comparison between the successful versus nonsuccessful goal areas with respect to relevant program variables indicated that often the most successful content areas invite participation and repetition on the part of the viewers, and included dramatics, songs, puppets, riddles, rhymes, and film. The more successful goal areas, then, provided viewers with skills which potentially are admired by peers and which they could relate to friends. Including these types of techniques in all content areas, and to increase their frequency for the goal areas found least successful, therefore, is recommended. It is important to include attractive and relevant pneumonic devices to which viewers can relate freely their experiences, in those content areas that proved least successful in the past. In addition, it is recommended that a unifying logical-associative framework be incorporated in the program design as well as in the curriculum, both horizontally and vertically. Also it appears important that the program content be near enough the children's own cultural experience so as to facilitate identification and produce associative links that increase retention.

As stated in previous evaluation statements, the scope of objectives in all content areas may have been too broad for efficient attention given to all objectives. When writing instructional objectives for CARRASCOLENDAS it is important to keep in mind that the number of objectives which are to be covered in the series needs to be sufficiently small so that adequate television treatment can be made of each one. This point is of particular importance in light of plans to expand CARRASCOLENDAS to all Spanish speaking groups; attempting to encompass too many broad objectives may result in a detrimental dilution of effort.

Objectives must be stated in measurable fashion. Thus, objectives and scripts should be reviewed closely, and revised accordingly, by the Research Component.

The content area of Self Concept is an important one in a series such as CARRASCOLENDAS. Self perceptions indeed represent an important area in bilingual bicultural education. As defined in Carrascolendas' objectives previously, "self concept" is vague. It is recommended that a viable conceptual schema be developed to deal with self concept in terms of objectives. Self concept could be articulated into self esteem, one's perceptions of others, others' perception of one, human relations, attitudes and expectations of others, etc. (Laosa, 1973). Then from such a conceptual schema objectives could be behaviorally stated in a more efficient manner.

III. TEACHER ATTITUDES

Grade Level of Audience.-- Results of the summative research indicated that viewers of CARRASCOLENDAS during its third year, among Mexican American children, tended to be in grades Kindergarten, first and second. These are the grade levels for which CARRASCOLENDAS was geared during its third year.

Characteristics of Classes Viewing CARRASCOLENDAS.-- Number of pupils per class ranged from 21 to 30. The majority of classes viewing CARRASCOLENDAS consisted of 76 - 100% Mexican American pupils. In half the classes, 76 - 100% of the pupils spoke Spanish. Most viewers used black and white sets (83%).

Most of the publicity for CARRASCOLENDAS was done through the media of newspaper (31% of responses), followed by local publication (17%), and radio (11%). Thirty-four percent of responses indicated that there had been no local publicity.

Eighty-three percent of teachers had heard of no other bilingual TV program.

Seventy-eight percent of teachers whose classes viewed CARRASCOLENDAS were able to speak Spanish, and one third spoke it fluently. For the most part, teachers conducted classes in English (64%) with 26% conducting activities bilingually, half

in Spanish and half in English.

Regarding activities specifically related to CARRASCOLENDAS, 38% of teachers conduct activities often, and 37% rarely. The majority conducted these avtivities after the series (36%) or both before and after viewing (36%).

Spanish segments were usually explained to non-Spanish speakers by the teachers (35%)

The Teacher Guide was used by 63% of the teachers, with most of them (62%) finding it useful.

Teachers indicated that the TV presentations were often (60%) clear enough to understand the objectives of the segments, with 29% stating the objectives were always clear.

Teacher evaluation of the series indicated that the subject content of CARRASCOLENDAS in Math, Science and English Language skills was often considered appropriate by teachers, with Spanish Language Skills rated as always appropriate by the majority.

It is interesting to note that 60% of the teachers rated the animation segments which presented letter/sound relationships as very valuable, with 31% rating the segments as somewhat valuable. As it happens, however, viewer gain scores indicated that this particular content area produced no learning effects among children at any grade level. This instance of apparent lack of correlation between teacher ratings of program effect and actual criterion attainment makes the validity of teacher judgements doubtful. Thus, teacher evaluations of series should be interpreted in light of their apparent lack of validity.

Teachers indicated that language level is often appropriate in Spanish (46%) and English (43%) for students' understanding, and always considered appropriate to almost the same extent (Spanish 43%, English 41%). Teachers felt that the cultural and historical content of the series was very (39%) and somewhat (39%) beneficial

to their students. Teachers would like to see the series repeated (87%), with 55% stating they would like a follow-up series at a more advanced level.

In the summative research, teachers were asked to evaluate the reactions of their students to CARRASCOLENDAS. Teachers indicated that children liked the series very much and engaged in audience-participation segments. According to 53% of the teachers, Mexican American children tended to speak Spanish at school more often after watching CARRASCOLENDAS. Seventy-seven percent of the teachers thought that the Mexican American children's self esteem or pride benefited at least moderately from watching CARRASCOLENDAS. Eighty-five percent of teachers thought that Mexican American children at least occasionally were willing to contribute experiences from their backgrounds during discussions pertaining to CARRASCOLENDAS. Sixty-nine percent thought that non-Spanish speakers learned some Spanish after watching the program. Forty-eight percent responded that children from other ethnic groups showed interest in learning more about Mexican culture after watching CARRASCOLENDAS. Forty six percent thought that non-Spanish-speaking students ask the Mexican American children about CARRASCOLENDAS. In response to the question "What do you think is the most significant effect of CARRASCOLENDAS on your students?" teachers said that the effects of the series dealt with the beneficial aspects of hearing Spanish and English, developing appreciation of two cultures, and increasing self esteem.

General comments on the Teacher's Diary during the summative research indicated that songs, animation. and films were the most popular means of instruction for the children.

It should be kept in mind when interpreting the above findings based on teacher ratings that they represent merely teachers' perceptions, and that their validity in terms of actual student behavior was not determined.

Formative Conclusions and Recommendations

Given the characteristics of classes viewing CARRASCOLENDAS during its third year, several formative conclusions may be reached.

Since the number of children viewing the program on one TV set at one time is relatively large (21 to 30), this has the following implications for curriculum and production/design. As the number of children in a group increases, the opportunities for engaging in behaviors other than attending to the program may increase. Thus, an effort is needed to maintain the attention, appeal, and clarity in the program necessary to compete with the potential interpersonal distractions.

Since a great majority of viewers used monochromatic TV sets, the design of the program must be conducted accordingly. For example, for the design of costumes and sets a scale of value for the different colors may be developed to choose the ones that are most appropriate for black and white. Also such techniques as color contrast filters may be used to help choose the best colors for monochromatic viewing. Make-up techniques also need to be geared for black and white viewing.

The breakdown of the number of viewers speaking Spanish, as well as those who do not, may have implications for curriculum content and objectives, depending upon the curriculum writer's educational philosophy.

Most of the publicity done utilized the newspaper media, with the other media not being utilized as much. Also, a relatively large percentage of teachers indicated that they were not aware of any local publicity. Thus, a public relations component needs to be strengthened, utilizing more fully the available local media.

As part of the formative research effort, a small number of Mexican American School Board Trustees in South Texas were informally interviewed regarding their reactions to CARRASCOLENDAS. Reactions were generally highly positive; a very common comment included their desire to reach CARRASCOLENDAS from local TV stations, since many had no cable.

It is important to include in the publicity program the process by which individuals, community members, teachers, or organizations could exert influence to have the local TV stations air CARRASCOLENDAS locally, as well as to increase publicity to local TV stations, particularly where there are high concentrations of Spanish speakers.

An effort is indicated toward increasing the number of activities by teachers specifically related to CARRASCOLENDAS. This greater thrust may be implemented through the Teacher Guide but also through the actual broadcast program, encouraging non-broadcast activities related to CARRASCOLENDAS.

A more advanced level in future programs was recommended by teachers. Curriculum and design/production broadcast and non-broadcast materials may be designed at a more advanced developmental level.

IV. PARENTS' AND CHILDREN'S ATTITUDES

Results of a parent attitude survey used in the summative evaluation indicated that over half of the parents knew their children viewed CARRASCOLENDAS at school, at home, or at both places. Responses to the importance of a bilingual TV series for children were favorable. At all sites the majority of respondents preferred that their children speak both Spanish and English. The teaching of Mexican American customs was deemed important. Almost two thirds of respondents had never viewed the series. Of the remaining third, parents generally learned about the program through information provided by the school, on TV, and by their children. Ninety percent of the parents liked the Spanish used in the programs. More exposure to Spanish was recommended by 32% of respondents.

A child attitude survey was also part of the summative evaluation. It revealed the following summary breakdown to the question "What program do you like to watch

on TV?"

Cartoons	19%
Sesame Street	17%
Carrascolendas	11%
The Electric Company	7%

Generally children like to watch TV at school because "it's fun" (32%) and because they learn something (12%).

In response to "What language do you think TV should be in?" the following breakdown resulted.

Spanish	15%
English	39%
Both	42%
No response	4%

Responses to "Do you speak Spanish or English to your friends?"

Spanish	13%
English	67%
Both	19%

Responses to "Do you speak Spanish or English to your brothers and sisters?"

Spanish	17%
English	62%
Both	5%
Not applicable	6%

In response to "Do you speak Spanish or English to your teachers?"

Spanish	4%
English	73%
Both	21%

Responses to "Do you understand when they speak Spanish and English on Carrascolendas?"

	Spanish	English
Yes	60%	87%
No	21%	5%
Sometimes	14%	3%

It should be kept in mind when interpreting these findings that the above summative data are from Mexican American (and a small sample of Anglo) respondents.

Formative Conclusions and Recommendations

It appears that more parental awareness of CARRASCOLENDAS may be necessary. This could be a goal of the Publicity Department.

Relevant to Curriculum are parental attitudes reflecting that they prefer their children to speak both Spanish and English, and they consider the teachings of Mexican American customs important. Nevertheless, many parents recommended more exposure to Spanish.

Children's attitudes reveal that their favorite TV shows are Cartoons, followed closely by Sesame Street. These findings may be important for production and design aspects of CARRASCOLENDAS.

The motivation children express for watching the show is an important aspect to be incorporated in the program design. They liked to watch TV mostly because "it's fun," and also because they learn something.

It is important for Curriculum to note that most children thought the shows should be in both languages; however, about as many children thought the shows should be in English, and very few thought they should be in Spanish. Most of these

Mexican American children speak English to their peers and teachers, as opposed to Spanish or both languages. The majority of these Mexican American children understood the Spanish of the shows, but they understood the English better.

APPENDIX

A COMPARATIVE, QUANTITATIVE AND QUALITATIVE STUDY OF SUCCESSFULLY AND UNSUCCESSFULLY TAUGHT SUBJECT AREAS OF CARRASCOLENDAS 1972 - 1973

by

Harry Porter
Aug., 1973

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CARRASCOLENDAS II, having completed its first season of national broadcast, was evaluated[1] at a number of test sites throughout the continental United States. Cities participating with control groups of children ranging from Kindergarten through second grade were Albuquerque, New Mexico, Edinburg, Texas, Lansing, Michigan, Los Angeles, California, Pueblo, Colorado, San Antonio, Texas, Tracy, California, and Tucson, Arizona. Over 5,000 school children were tested. CARRASCOLENDAS was found to be reasonably successful in teaching some curriculum areas while others had little or no impact. The most successfully assimilated teaching objective, according to a study of the evaluation report done by Dr. Luis Laosa[2], was in the area of History and Culture. On the opposite end of the spectrum, the segments with the least impact, were those objectives dealing with the teaching of phoneme/graphemes.

BROADCAST TIME

In order to reach an understanding of the reasons of these above mentioned results a comparative study of the most successful objectives with those of least impact was made. This was done with possible future application of the results in the program in mind.

Initially it was speculated that the quantitative amount of programming time might be a factor. However, an accounting of this factor proves it not to be so. A reference to Graph I readily illustrates that, indeed, the least successful segments (phoneme/grapheme) received the slightly greater amount of air time (165:38 min. to 135:29 min.) throughout the series, and were generally seen more in each individual show (twenty-one programs out of thirty).

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[1]Williams, Fred, et. al. CARRASCOLENDAS: National Evaluation of a Spanish/English Educational Television Series, Center for Communication Research, 1973.

[2]Laosa, Luis, CARRASCOLENDAS: A Formative Planning and Research Statement for 1973 - 1974. Table I.

Repetition[3], being a valuable teaching tool, was thought to also have some influence on the effectiveness of the teaching area. Here, it was found that those segments dealing with History and Culture material were, in fact, given slightly more air time (46:00 min.) than the repetition of phoneme/grapheme segments (39:12 min.). Graph II illustrates this point, and also reveals that a greater amount of repetition time was given over to History and Culture segments in many (19) of the individual shows.

For segments dealt with specifically in the evaluation report, the pattern was upheld with total air time devoted slightly more to the phoneme/grapheme content area (see Table I), while repetition time was weighted in favor of the segments dealing with history and culture. However, in assessing the implications, it must be taken into account that the total repetition time for history and culture segments was greatly boosted by repetitions of material directly related to question 47 which alone accounts for 36 minutes and 47 seconds, thereby more than doubling the accumulation. Another factor of interest in this area is that almost half of the test questions dealing with history and culture were asked in English while all phoneme/grapheme questions were formed in Spanish because the material was exclusively presented in that language.

CONTENT

A comparison of the content of the two teaching areas is difficult to assess because of their nature. The phoneme/grapheme objectives were taught almost exclusively in a manner which isolated a single word to be used to illustrate the objective. On the other hand, the history and culture objectives were presented in a variety of ways, but always with one overriding characteristic; that of conceptualized cohesiveness. A

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[3]For purposes of the evaluation, and consequently for this study, repetition can be defined as all segments which again expose in subsequent programs material which has already been presented.

reference to Tables II and III reveals that all phoneme/grapheme material was illustrated in 40 concept presentations which used a total of 218 words to demonstrate their application, while 52 history and culture concepts were broadcast.

Typical of the presentation of phoneme/grapheme content was an animated segment in which while teaching the /a/ a concept the words "abeja", "arbol", and "ardilla" were used. Examples of content presentation in the history and culture area are: 1) A dramatic segment in which Agapito learns how to make tortillas, 2) a segment in chiwh Cuca teaches step by step, how to make "cascarones", or 3) a child reciting "ABC la becerra se me fue".[4]

Of possible interest along this line is the distribution of the original material over the 30 program series, and the physical distribution of repetition. The original phoneme/grapheme segments were aired, one or two at a time, over the entire spectrum of the series with the repetitive segments following close by, either in the same program or one immediately following. The bulk of the history and culture material, however, was exposed early in the series, and random repetition of this material was then used throughout the remainder of the series.

TYPE OF PRESENTATION

There remains at least one more area of comparative examination to be made; that of an analysis of broadcast time devoted to different types of presentation in the subject areas included in this study. Chart I illustrates that the least successful subject area relied heavily on animation (108 min.), cameos (45 min.), and concentration boards (4 min.), while history and culture segments were presented in song (46 min.), dramatically (27 min.), puppets (9 min.), film (12 min.), and to a great extent in riddles and rhymes (40 min.). One who knows the show could surmise that, by far, the most attractive and visually interesting modes of presentation were used for the history and

[4]See appendix for complete listing of test questions covering the subjects of this report.

culture segments. On the other hand, the phoneme/grapheme segments were most often presented in animation. This, in itself, is not unattractive, however, the animated segments presented the words in such a disparate manner, that one was quite often more interested in how the words were to be linked than in the actual subject matter at hand.

POSSIBLE IMPLICATIONS

In conclusion, it can be said with some certainty, that neither bulk broadcast time, nor total time spent on areas treated specifically in the evaluation test had any appreciable influence on the effectiveness of imparting knowledge to the child. Repetition of the material, however, seems to have potential for some success if it is presented in a variable ratio where some unpredictability is inherent.

Subject areas presented in such a way that the content is unified and harmonious are more effective than those presented in a disjunctive manner.

On a highly speculative plane there appear to be deeper motivations for the child to retain the knowledge imparted in one manner and to not do so when presented in another mode.

SPECULATIONS

Often the history and culture segments invite participation on the part of the children. They can sing the traditional songs,[5] "adivinanzas" can be repeated to stump unsuspecting friends, and rhymes have an ancient ring to them that had mankind making his first literary efforts in verse form. As can be seen, the child, by learning these segments presented in this manner is "invited"

[5]There is a possibility of a factor of familiarity in the retention of the history and culture material presented in song whereby, though a child may not have previously known the folk-song, he conceivably could have been exposed to it in his environment.

into participation and frequent repetition because hs has been given a tool for social interaction within his peer group.

Unfortunately, the teacher is the only person the child can please by repetition of the phoneme/grapheme words. These being only isolated words. There is no peer group reinforcement of the behavior of repeating them. To the contrary, his friends might think him a bit "cracked" if he were to walk up to them and repeat "s, s, sarten; s, s, sapo".

In closing we should like to reiterate that; Attractiveness and coherence are valued elements, but even more valued are familiarity, poesy, and usefullness within the peer group interaction.

SPANISH TEST PHONEME/GRAPHEME

Question 13. Cual de estas tres cosas empieza con el sonido e/e/?
(escoba, iglesia, caballo)

Prog. 2	/e/E (2)	Animation	2:02
Prog. 2	/e/E	Cameo	0:56
Prog. 3	/e/E	Animation	1:01
Prog. 4	/e/E	Animation	1:01

Question 14. Cual de estas tres cosas empieza con el sonido de /t/? (tigre, iglesia, perro)

Prog. 8	/t/T (2)	Animation	2:00
Prog.	/t/T	Cameo	0:55
Prog. 9	t/T/	Animation	1:00
Prog.11	/t/T	Animation	1:00

Question 15. Cual de estas tres cosas empieza con el sonido /s/?
(zapatos, flores, jabon)

Prog. 23	/s/Z (2)	Animation	2:00
	/s/Z	Cameo	0:49
Prog 24	/s/Z	Animation	1:00
	/s/Z	Conc. bd.	0:39

Question 21. Cual de estas letras es la /t/? (s, l, u, t, k,)

Prog. 8	/t/T (2)	Animation	2:00
	/t/T	Cam.	0:55
Prog. 9	/t/T	Cam/	1:00
	/t/T	Cam.	1:00

Question 22. Cual de estas letras es la /k/? (qu, x,z,r b,)

Prog. 16	/k/Qu (2)	Anim.	1:40
	/k/Qu	Cam.	0:30
Prog. 17	/k/Qu	Conc. bd.	0:41
	/k/Qu	Anim.	0:50

Question 23. Cual de estas letras es la /g/? (x,g,j,c,n,)

Prog. 18	/g/G (2)	Anim.	2:02
	/g/G	Cam.	0:48
Prog. 19	/g/G	Anim.	1:01

Question 34. Cual dibujo es igual a la palabra?
LLAVE: llave, vestido, telefono

Prog. 20	/y/LL (2)	Anim.	2:00
	/y/LL	Cam.	0:41
Prog. 21	/y/LL	Anim.	1:00
	/LL/LL	Conc. bd.	0:40
	/LL/ (llave)	Mag. board	0:49

Question 35. Cual dibujo es igual a la palabra?
MuNECA: muneca, sombrero, limon

Prog. 6	/m/M (2)	Anim.	2:00
	/m/M	Cam.	0:55
Prog. 7	/m/M	Anim.	1:00
Prog. 8	/m/M	Anim.	1:00

Question 36. Cual dibujo es igual a la palabra?
ZAPATOS: zapatos, flores, jabon

Prog. 23	/z/Z (2)	Anim.	2:00
	/z/Z	Cameo	0:49

Question 36. Continuation.

Prog. 24	/z/Z	Anim.	1:00
	s/c/z	Conc. bd.	0:39
	/z/ (zorra)	Mag. board	0:45

Question 37. Cual dibujo es igual a la palabra?
GATO: gato, leche, dientes

Prog. 18	/g/G (2)	Anim.	2:02
	/g/G	Cam.	0:48
Prog. 19	/g/G	Anim.	1:01

Question 38. Cual dibujo es igual a la palabra?
VACA: vaca, hombre, oso

Prog. 15	/b/V (2)	Anim.	2:00
	/b/V	Cam.	1:11
	/B/V	Conc. bd.	0:23
	/V/(vaca)	Mag. bd.	0:50

Question 51. Con que letra se escribe zorra?
ZORRA: z,c,s,

Prog. 23	/s/Z (2)	Anim.	2:00
	/s/Z	Cam.	0:49
Prog. 24	/s/Z	Anim.	1:00
	/s/z/c	Conc. bod.	0:39
	/Z/ (zebra)	Mag. Board	0:45

Question 52. Con que letra se escribe burro?
BURRO: b,v,

Prog. 15	/b/B (2)	Anim.	2:00
	/b/B	Cam.	0:55
	B/V	Conc. bd.	0:23
	B (burro)	Mag. Board	0:47

SPANISH TEST.--- HISTORY AND CULTURE

Question 11. Que forma tiene una tortilla?
Pr. 11. "Making Tortillas" Dramatic 3:02

Question 16. Te voy a decir una adivinanza, a ver si la sabes: Una vieja larga.... Que es?
Una vela.

Pr.	5.	Riddles without answers Dramatic	1:16
	6.	Riddles "	3:45
	5,7,17,21,28	Ad. Cameo Cam.	1:20
	5,12	Child " "	:10
	7,12,19,26	Dance Fr. "	2:00

Question 33. Bailame "La Raspa"
Pr. 4. Agapito Learns La Raspa 4:15

Question 44. Que es esto? Pinata
Prologo----- The Pinata dramatic 2:35

Question 45. Como se le dice a las caras de huevo que tienen confetti?
Cascarones
Prog. 3 Cascarones 2:23
Prog. 4 Si no sabes, pregunta 2:17

Question 46. Que se hace con los cascarones?
Se quiebran sobre la cabeza
Prog. 3 Cascarones 2:23
Prog. 4 Si no sabes, Pregunta 2:17

Question 47. Cantame una de estas canciones en espanol-La vieja Ines, La Vibora de la Mar, San Serafin del Monte, Juego Lumpio, Tengo una Muneca.
Prog. All programs with following songs:

La Vieja Ines (5)	8:40
La Vibora de la Mar (5)	7:30
San Serafin del Monte (6)	13:06
Juego Limpio (5)	7:20
Tengo una Muneca (5)	7:35

Question 48. Completa: A E I O U, El burro _____.
Sabe mas que tu
Prog. 3,4,16-Child Cameo 115(3) 0:15
Prog. 3,18,21,25-Dance Freezes(8) 2:30

TEST QUESTIONS: ENGLISH

Question 15. What is this (a pinata)
Prog. 10 Making Pinatas-,Film 3:00
Prog. 10 The Pinata Dram. 2:35

Question 16. What are pinatas used for? Parties celebrations
Prog. 10-Making pinatas Film 3:00
Prog. 10- The Pinata Dram. 2:35

Question 17. Tell me the name of one of these men. (photographs?): Ishmael Soto-potter, Porfirio Salinas-painter, Tony Urbano Puppeteer)
Prog. 13 The potter Film 3:00
Prog. 21 The Puppeteer Film 3:30
Prog. 26 The Painter Film? 2:40

Question 18. What is his job? We would call him ___ ___ a _____.
Prog. 13 The Potter Film 8:00
Prog. 21 The Puppeteer Film 3:30
Prog. 26 The Painter Film 2:40

Question 36. Barbecue is a word that was once a spanish word which now we use as an english word. Tell me another spanish word that is now used as an english word.
Prog. 23 The Barbecue puppet 2:19

Question 39. Which of these names is the name of a place?
Armadillo, San Antonio, Mosquito
Prog. 3 Place names Dram. 1:23
Prog. 12 San Antonio Film 2:59

II- Phoneme/Grapheme Relationships

A. Involving one phoneme and one grapheme which occur initially.
1. /a/A
2. /e/E
3. /o/O
4. /u/U
5. /m/M
6. /t/T
7. /l/L
8. /p/P
9. /n/N
10. /d/D
11. /f/F
12. /c/CH

B. Involving one phoneme and one grapheme which either do not occur initially or do not occur initially with significant frequency.
1. /r/R
2. /n/ N

C. Involving one phoneme and two or more graphic representations.
1. /rr/ R (initial position), RR
2. /b/ B, V
3. /k/ C (preceding a, o, u, or a consonant), QU (preceding e or i), K (in words of foreign extraction)
4. /g/ G (preceding a, o, r, l, or u + a, o, or consonant), GU (preceding e or i)
5. /y/ LL, Y (except in isolation or in final position), HI (preceding a vowel in initial position)
6. /s/ S, Z, C (preceding e or i)
7. /H/ J, G (preceding e or i), X (in certain words)
8. /w/ W (in words of foreign extraction), HU (preceding a vowel in initial position)
9. /i/ I, Y (in isolation or final position)

D. Grapheme /ϕ/ H

E. Involving two phonemes
1. /gs/ GU
2. /ks/ X

F. Reading
1. Syllables
2. Words
3. Sentences

PAGES 334-340 WERE [redacted] MISSING FROM THE DOCUMENT THAT WAS SUBMITTED TO ERIC DOCUMENT REPRODUCTION SERVICE.

V. History and Culture

A. Culture

1. Songs, rhymes, riddles
2. Games, dances
3. Legends, myths, folk tales
4. Characteristics of Mexican-American socio-cultural elements
   a. Foods and meals
   b. Rituals
   c. Celebrations
5. Contemporary successful Mexican-Americans

B. History

1. Mexican history
   a. Personalities
   b. Events
2. U.S. history influenced by Spanish, Mexican, and Mexican-American elements
   a. Personalities
   b. Events

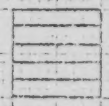
C. Texan features of Hispanic and Mexican Heritage

1. Goverment
2. Founding cities
3. Place names
4. Architecture
5. Word borrowings
6. Cattle and mining industries
7. Food
8. Celebrations

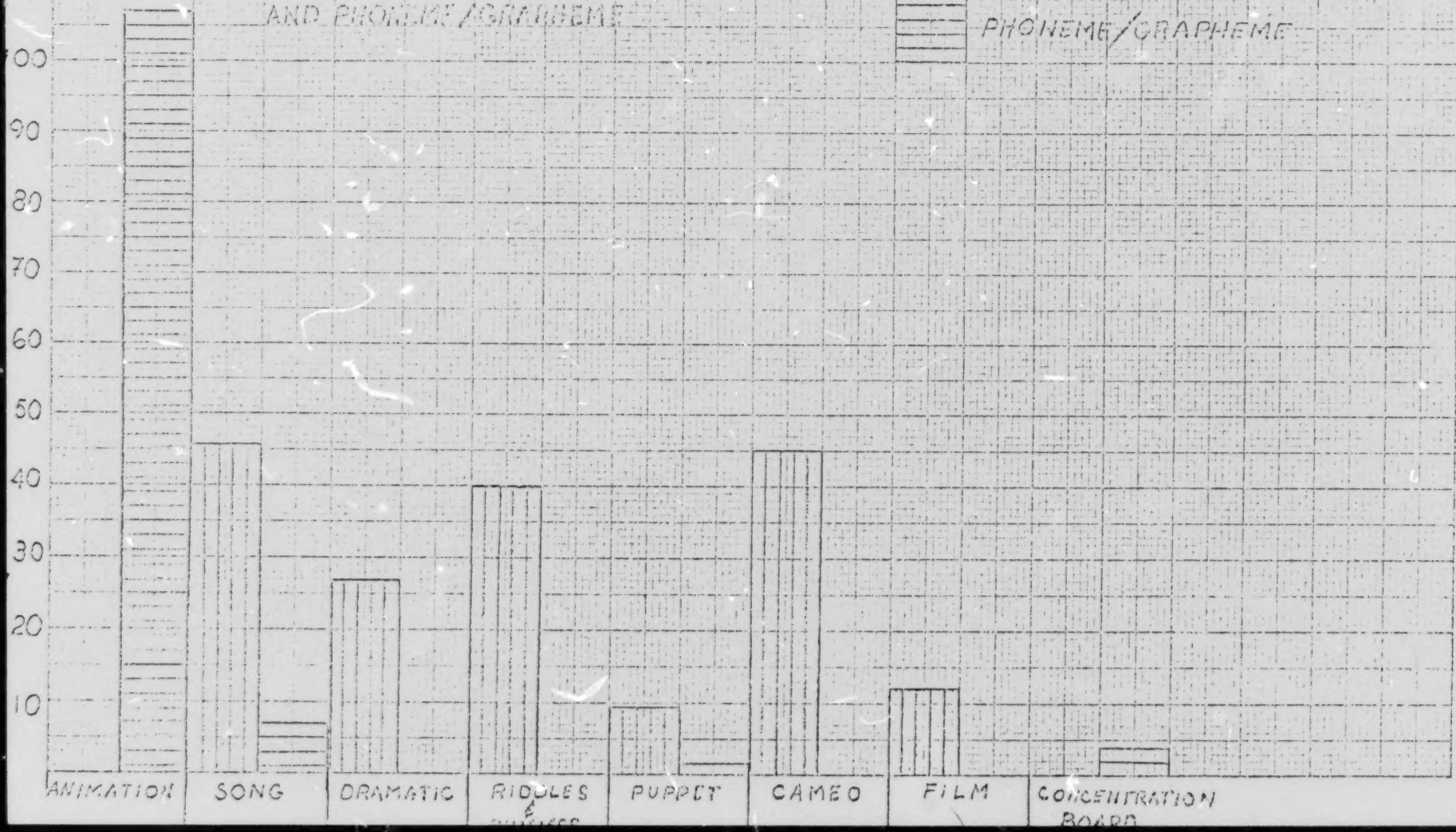
CHART I

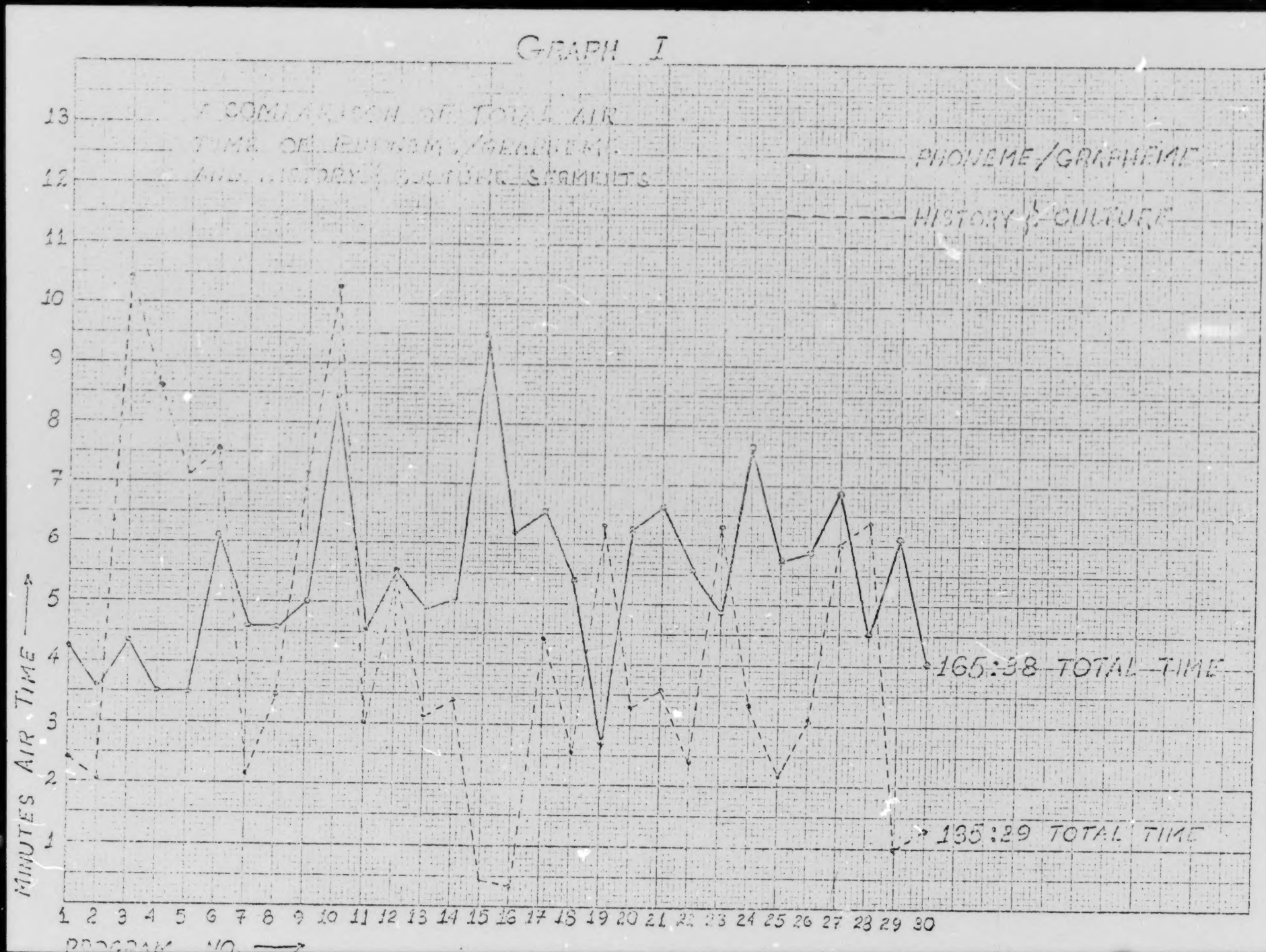
A COMPARISON OF AIR TIME DEVOTED TO TYPES OF PRESENTATION IN SUBJECT AREAS HISTORY & CULTURE AND PHONEME/GRAPHEME

HISTORY & CULTURE



PHONEME/GRAPHEME




GRAPH I
COMPARISON OF TOTAL AIR TIME OF LESSONS, PHONEMIC AND HISTORY & CULTURE SEGMENTS
PHONEME/GRAPHEME
HISTORY & CULTURE
165:38 TOTAL TIME
135:29 TOTAL TIME
MINUTES AIR TIME
PROGRAM NO.

GRAPH II

A COMPARISON OF REPETITION TIME DEVOTED TO PHONEME/GRAPHEME AND HISTORY SOUND SEGMENTS

——— P/G

- - - - - H&C

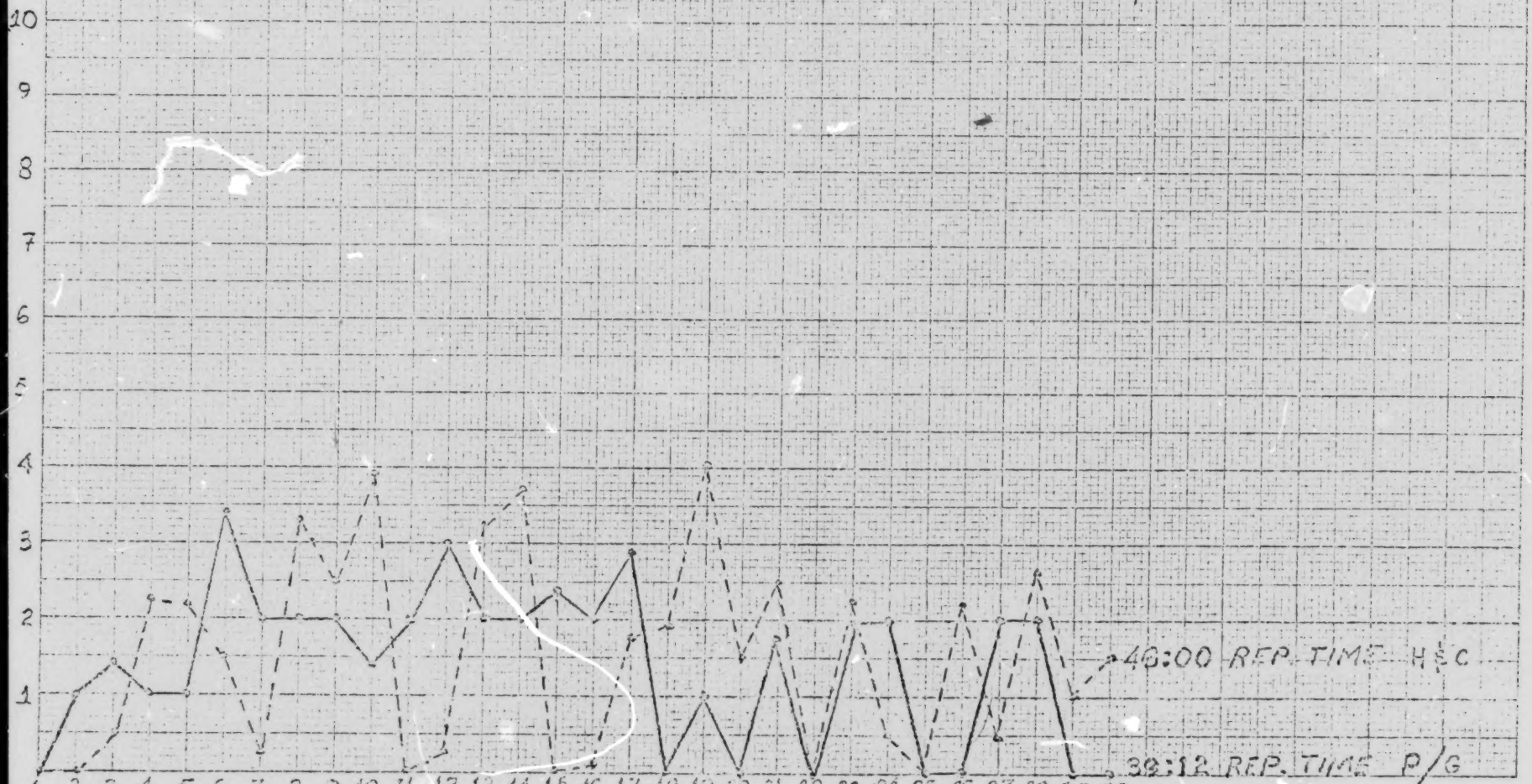


TABLE [illegible] TOTAL AND REPETITION TIME RELATED [illegible]

PHONEME/GRAPHEME		
QUESTION #	TOTAL	REPETITION
13	5:00	3:03
14	4:55	3:00
15	4:19	2:00
21	4:55	3:00
22	3:41	2:30
23	3:51	2:02
34	5:10	2:00
35	4:55	3:00
36	5:13	2:00
37	3:51	2:50
38	4:24	0:00
51	5:13	2:00
52	4:05	0:00

HISTORY & CULTURE		
QUESTION #	TOTAL	REPETITION
11	3:02	0:00
16	8:16	7:00
33	4:15	0:00
44	2:35	0:00
45	4:40	0:00
46	0:00	4:40
47	8:24	36:47
48	0:15	2:30
ENG. 15	5:35	0:00
16	0:00	5:35
17	9:10	0:00
18	0:00	9:10
36	2:19	0:00
39	4:22	0:00

TABLE II WORDS TAUGHT IN PHONEME/GRAPHEME SEGMENTS

RAM ER	PHONEME/ GRAPHEME	WORDS
1	a/A	abeja, árbol, ardilla, anteojos, apio, anillo, abanico
2	e/E	espejo, espantapájaros, elefante, escalera, empanadas, escoba
3	i/I	indio, iguana, instrumento, iglesia, impermeable
4	o/O	olla, oso, ogro, oreja, ocho, ojos
5	u/U	uvas, urraca, uniforme, uñas, uno
6	m/M	mujer, máscara, monstruo, martillo, manos, mariposa, muñeca
7	s/S	sartén, sapo, sombrero, salchichas, sandía, semáforo
8	t/T	teatro, tigre, tambor, teléfono, tortuga, tarántula
9	l/L	lobo, ladrón, ladrillos, labios, leche, limón
10	rr/R rr/RR	ratón, reloj, rifle, refresco, ropa, regalo, rosa burro, carretón, carro, zorra

TABLE II cont.

GRAM BER	PHONEME/ GRAPHEME	WORDS
11	p/P	patines, payaso, pelota, pantalón, pastel, puerta, papa, patina
12	n/N	naranja, niño, nariz, nueve, no, nudo, niña
13	d/D	despertador, dientes, disfraz, duraznos, dulces, dentista
14	f/F	foca, flaute, fuente, familia, fantsma, flecha, frijoles, fresas
15	b/V	vestido, vaca, violín, vasijas, ventana, vela, vasos
	b/B	ballena, barco, bandera, boca, bicicleta, bigotes, burro, botas
16	qu/k	Quico, queso, quince
	k/C	caballo, cubeta, cabeza, copa, canicas, campana, cama
17	k/K	kiosco, koalas, kimono
18	g/Gu	guiñol, guerrero, guitarra, guisado
	g/G	gallo, gusano, gordo, gallina, gano, globos, gato, gancho
19	gw/Gu	cigüeña, paragüitas, güera
20	y/LL	llave, llanta, llama, lluvia, llavero
	y/Y	yegua, yate, yuca, yoyos

TABLE II cont.

...AM ...ER	PHONEME/ GRAPHEME	WORDS
	y/HI	hielera, hielo, hiena, hierba
	c/CH	chofer, choque, chocolate, chorro, chicle, chal, charro, chivo
	ϕ/H	hamaca, hombre, hipopótamo, higos, hojas, helados
	s/Z	zancos, zorra, zorrillo, zapatos, zanahoria, zacate, zoológico
	s/C	circo, circulo, cebra, cerillo, cesto, cepillo, cerca
	r/R	toro, perico, flores, cara, naranja, pájaro
	n/N	niña, muñeca, araña, piña, moño, meñique
	h/G	geranio, gitano, gendarme, general, gimnasia
	h/J	jirafa, jaula, jabón, jardín, jarro
	h/X	Texas, México, texano, texanas
	ks/X	taxi, boxeador, saxófono
	w/HU	huarache, hueso
	w/W	Willy, Washington, wigwam
	i/Y	maguey, ¡ay!, rey,
	I/Y	imán

DISTRIBUTION OF ORIGINAL H[illegible]ORY AND CULTURE SEGMENTS

ROG. #	SONG	DRMATIC	FILM	PUPPET	RIDDLES & RHYMES
1	La Vieja Ines	La Vieja Ines			
2	A la Vibora de la Mar				Dance Freeze # 10
3	San Serafin del Monte	Place Names Cascarones		Planning Ahead	Dance F.#4,7,8, Child Cameo#5,6
4		Agapito Learns La Raspa,			Dance F.#6,9
5	Juego Limpio	Riddles Without Answers			Ch.C #1,2,3 Ad.C #1,2,3
6		Tina Learns La Raspa, Riddles			D.F. #14 Ad.C #4
7	Tengo Una Muñeca				D.F. #11
8					D.F. #13
9		Whose Turn Is It?			Ch.C #7,8,9,4 D.F. #1,2,3,5,12
10	The Piñata		Making Piñatas		
11		Making Tortillas			
12			San Antonio		
13					
14					
15					

PROG. #	SONG	DRMATIC	FILM	PUPPET	RIDDLES & RHY
16					
17				Tacho & Nacho	
18					
19					
20					
21					
22				Who Is Nacho?	
23				The Barbecue	
24			Mexico City (Shopping)		
25					
26					
27		The Molcajete			D.F. #15
28			Mexico City (Field Trip)		
29					
30					

APPENDIX II

CARRASCOLENDAS FORMATIVE RESEARCH REPORT.

EYE CONTACT, LAUGHTER, AND VERBAL MODELING ELICITED BY PILOT SHOWS 1 & 2 AMONG PUERTO RICAN, MEXICAN AMERICAN, AND CUBAN CHILDREN IN GRADES 1, 2, & 3.

CARRASCOLENDAS FORMATIVE RESEARCH REPORT

Eye Contact, Laughter, and Verbal Modeling Elicited by Pilot Shows 1 & 2 Among Puerto Rican, Mexican American, and Cuban Children in Grades 1, 2, & 3.

Luis M. Laosa, Ph.D.

University of California at Los Angeles

Director of Research, CARRASCOLENDAS

December 26, 1973

Method

As part of the formative research effort, two thirty minute pilot shows were produced for purposes of testing the new CARRASCOLENDAS format among children from the target audiences. Part of the formative research included having trained observers rate the children's interaction with the televised material in order to obtain feedback as to the appeal, attention, modeling, etc. elicited by each of the scenes. The present report presents data on the amount of eye contact, smiles/laughter, and verbal modeling elicited by each of the scenes in both pilot programs.[1]

Data presented here includes behavioral observations by trained indigenous observers on a sample of 90 Puerto Rican, 90 Mexican American, and 90 Cuban children, totaling 270 cases. In addition to the data presented here extensive demographic and other background data, besides other data regarding the child's interaction with the pilot televised material, were collected from these children as well as from a sample of Anglo children; those data require further and more detailed and complex analysis and will be presented in future reports.

Eye Contact

One way to measure audience appeal and attention of televised material is by means of behavioral observations of eye contact. Previous research has shown that attention is positively related to learning.

In general, there was very high attention, as measured by eye contact for every one of the scenes in both pilot shows. On the average across all three Spanish-speaking groups and across all three grade levels, each of the scenes in both pilots elicited eye contact at least 75% of the time of their duration.

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[1] Due to the short duration of the third scene in both pilots, those two scenes have not been included in the present analyses.

When the three grades and the three Spanish-speaking groups are combined, the following scenes showed the highest degree of eye contact: Scene #11 in Pilot #1, in which all the characters are waiting for Chuchin, confused about the time; and Scene #8 in Pilot #2, in which Cuca, Miss Hernandez, Agapito, and Andy are planning the cooking for Chuchin's party.

The scenes with the relatively lowest eye contact were Scene #5 in Pilot #1, in which Andy teaches time to Agapito; and Scene #6 in Pilot #2, in which Andy, Agapito, and Miss Hernandez are cooking.

It should be noted that even the scenes with relatively lower eye contact elicited good attention, having eye contact over 75% of the time of their duration. Figure 1 in the appendix shows the eye contact data for every scene in each of the two pilots.

When the eye contact data are examined by cultural group, the Puerto Rican children in all three grade levels evidenced the highest attention, as measured by eye contact, for every scene in both pilot shows. The eye contact for Puerto Rican children was 100% in many of the scenes. The Mexican American children were next in degree of eye contact, with the Cuban children showing the least amount of visual attention to the pilot shows. Even the latter, however, showed no less that 70% eye contact of the duration of any one scene.

In general, the patterns of visual attention were similar for the three cultural groups and the three grade levels.

Smiles/Laughter

Another way to measure appeal is by means of behavioral observations of facial expression of mirth--that is, how much children smile and/or laugh in reaction to viewing televised material.

When children from all three Spanish-speaking groups and all three grade levels are combined, the scenes which elicited by far the most smiles and laughter were, in Pilot #2, Scene #11, #10, and #12 in that order. These are the

scenes in which Agapito and Miss Hernandez are making tortillas (11); Miss Hernandez, Agapito, Campamocha, and Andy are looking for groceries (10); and the birthday party "plena" dance (12). In general, children found Pilot #2 funnier than Pilot #1, particularly the scenes just described.

The scenes that elicited the lowest degree of smiles/laughter were Scene #8, in Pilot #2, in which Cuca, Miss Hernandez, Agapito, and Andy are planning the cooking; Scene #9 in Pilot #1, in which Cuca and Miss Hernandez are on the phone; Scene #10, Pilot #1, in which Dyana, Berta, and the children are singing; and Scene #11, Pilot #1, in which everyone is waiting for Chuchin, confused about the time.

Figure 2 in the Appendix shows the curves of facial expression of mirth for every scene in each of the two pilots.

In interpreting appeal indicators one must take into account as many variables as possible. In general, there was a tendency for some scenes with low smile/laughter elicitation to have a high degree of eye contact. For instance, Scene #8 in Pilot #2, in which Miss Hernandez, Agapito, and Andy are planning the cooking, elicited the lowest number of smiles, but had the highest degree of eye contact.

There were some differences and interactions among the three different Spanish-speaking groups and the three grade levels in the degree of smiles/laughter elicited by each scene. There, cultural and age group differences are highly complex and await more detailed and rigorous statistical analyses for interpretation to rule out differences due to chance.

Verbal Modeling

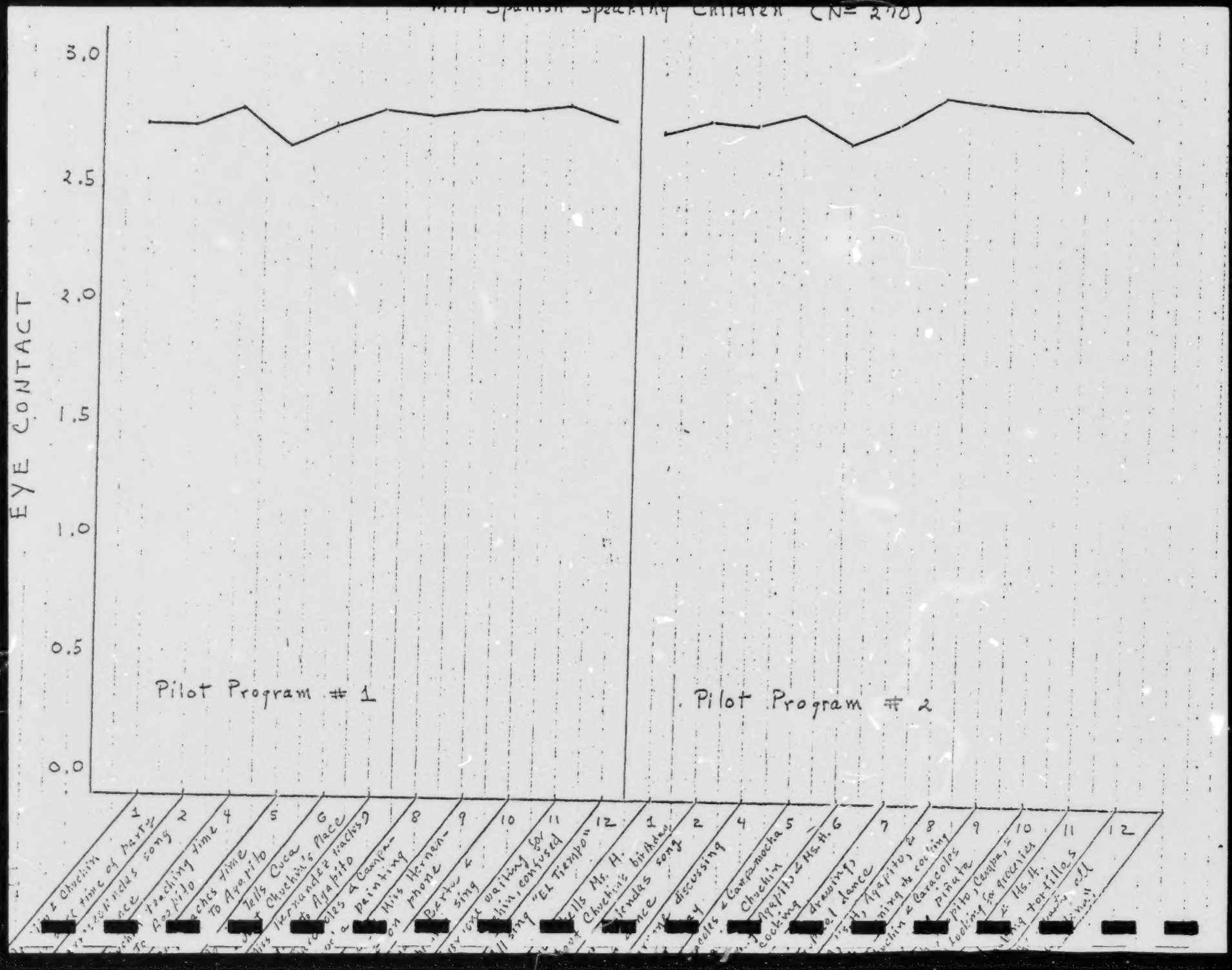
Another way of examining the child's interaction with televised material is to measure the amount of verbal modeling, that is, how much the child imitates

the verbal material presented during the viewing session.

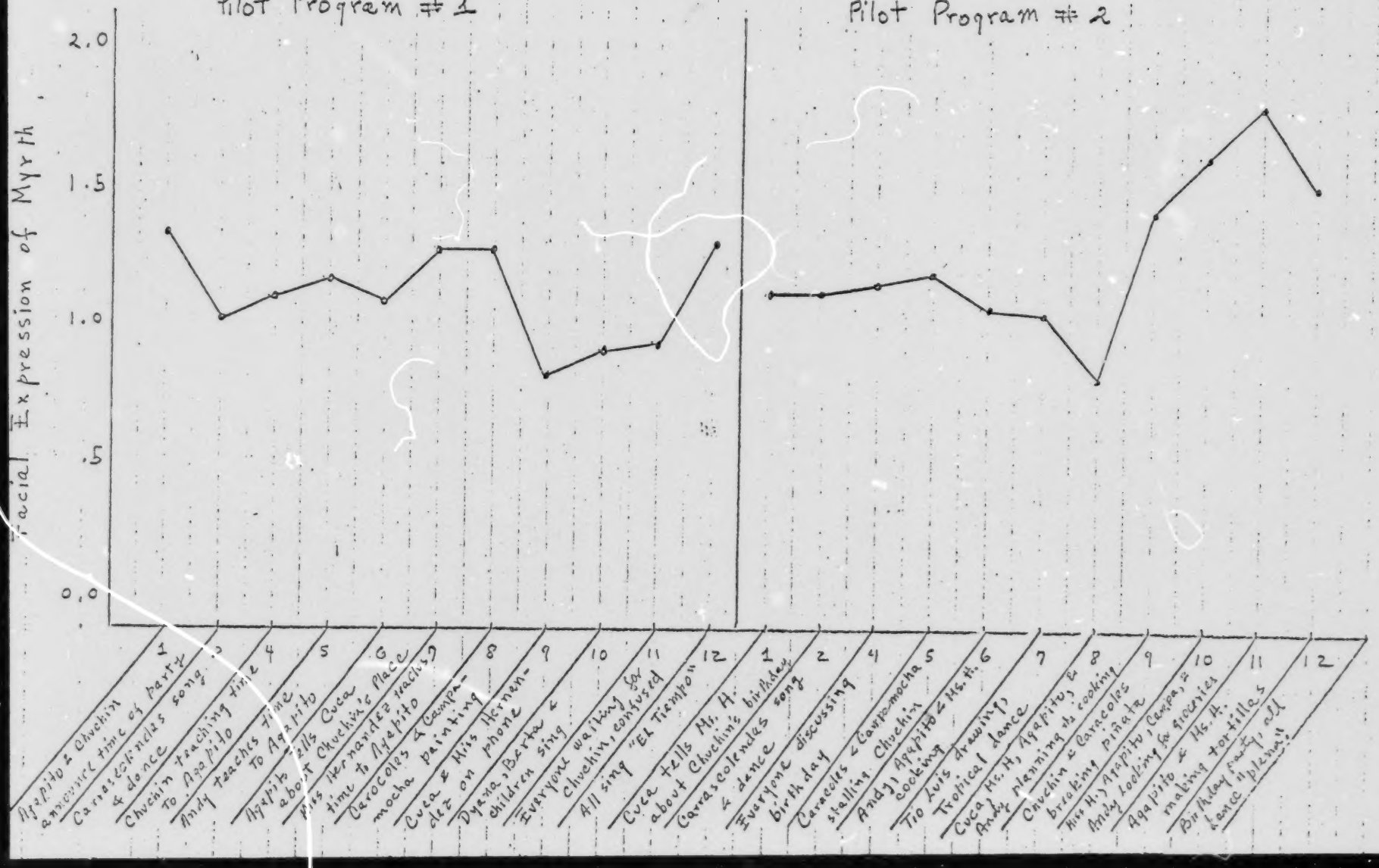
In general, there was relatively little verbal modeling except for three scenes. The scenes which elicited the highest degree of verbal modeling were Scene #10 in Pilot #1, in which Dyana, Berta, and the children are singing; Scene #2 in Pilot #2, in which the CARRASCOLENDAS song and dance takes place in an outdoor scene; and Scene #12 in Pilot #2, in which everyone dances the "plena" at Chuchin's party.

Figure 3 in the appendix shows the amount of verbal modeling for every scene in each of the two pilots.

APPENDIX


Mtf Spanish Speaking Children (N= 210)
EYE CONTACT
3.0
2.5
2.0
1.5
1.0
0.5
0.0
Pilot Program # 1
Pilot Program # 2

All Spanish-Speaking Children (N = 270)


Pilot Program # 1
Pilot Program # 2
Facial Expression of Myrth
2.0
1.5
1.0
.5
0.0
1 Agapito & Chuchin announce time of party
2 Carrascolendas song & dance
3 Chuchin teaching time to Agapito
4 Andy teaches time to Agapito
5 Agapito tells Cuca about Chuchin's place
6 Miss Hernandez teaches time to Ayehito
7 Caracoles & Campamocha painting
8 Cuca & Miss Hernandez on phone
9 Dyana, Berta & children sing
10 Everyone waiting for Chuchin, confused
11 All sing "El Tiempo"
12 Cuca tells Ms. H. about Chuchin's birthday
1 Carrascolendas song & dance
2 Everyone discussing birthday
4 Caracoles & Campamocha stalling Chuchin
5 Andy, Agapito & Ms. H. cooking
6 Tio Luis drawing Tropical dance
7 Cuca Ms. H, Agapito & Andy planning a cooking
8 Chuchin & Caracoles breaking piñata
9 Miss H, Agapito, Campa, & Andy looking for groceries
10 Agapito & Ms. H. making tortillas
11 Birthday party, all dance "piensa"
12

#11 Spanish-Speaking Children (N = 270)

Pilot Program #1
Pilot Program #2
Verbal Modeling
1.0
.9
.8
.7
.6
.5
.4
.3
.2
.1
0.0
1 Agapito & Chuchin announce time of party
2 Carascolendas song & dance
4 Chuchin teaching time To Agapito
5 Andy teaches time To Agapito
6 Agapito tells Cuca about Chuchin's place time to Agapito
8 Cuca & Miss Hernandez mocha painting
9 Dyana, Berta & children sing
10 Everyone waiting for Chuchin, confused
11 All sing "El Tiempo"
12
1 Cuca tells Ms. H. about Chuchin's birthday
2 Carascolendas song & dance
4 Everyone discussing birthday
5 Caracoles & Cartamocha stalling Chuchin
6 Andy, Agapito & Ms. H. cooking
7 Tio Luis drawing, Tropical dance
8 Cuca, Ms. H, Agapito, & Andy planning & cooking
9 Chuchin & Caracoles breaking piñata
10 Miss H, Agapito, Campa, & Andy looking for groceries
11 Agapito & Ms. H. making tortillas
12 Birthday party; all have a piñata

APPENDIX III

EDUCATIONAL OBJECTIVES FOR PILOT PROGRAMS 1 AND 2 AS SET FORTH BY THE CARRASCOLENDAS CURRICULUM DEPARTMENT

PILOT #1:

T I M E

1) Given a clock or a picture of a clock without numbers, set at the 8:35 position, when asked what would help to tell what time it is, the learner will state that numbers are needed.

2) Given a clock or a picture of a clock without hands, when asked what would help to tell what time it is, the learner will state that hands are needed.

3) Given the question, "Are you early or late for a party that starts at 2 o'clock if you arrive at this time?" (show a clock set at 3 o'clock position), the learner will state he would be late.

4) Given the question, "Did you go to bed early or late if your bedtime is 10 o'clock and you went to bed at this time ?" (show a clock set at 9 o'clock position), the learner will state he went to bed early.

5) Given a sheet with pictures of several clocks all set at hour positions, when asked to mark the ones that say 3 o'clock and 9 o'clock, the learner will do so correctly.

6) Given the following questions, the learner will respond with 75% accuracy:
   a) What is longer—a minute or an hour?
   b) What is shorter—a second or a minute?
   c) What is longer—a day or a week?
   d) What is shorter—an hour or a day?

7) Given the following questions the learner will respond with 100% accuracy:
   a) Is a minute long enough to tie a shoe? (Tester ties his shoes)
   b) Can someone snap his fingers in one second? (Tester snaps his fingers)
   c) Can you draw a picture in an hour?

8) Given three statements about time concepts the learner will identify the true and false ones correctly.
   a) It takes a long time to learn to read.
   b) When you go home after school it's time for breakfast.
   c) If I put these things in this box one by one, I'll lose time. (Tester should empty a box filled with small items and put them back one by one)

9) Given the sound of a clock, a whistle and a vacuum cleaner on a tape, the learner will correctly identify the clock.

10) Given a taped version of "El Tiempo Viene", when asked what the song is about, the learner will state it's about time.

PILOT #2:

C U L T U R E

1) Given five statements about cultural concepts the learner will identify the true and false ones correctly:

a) Many people celebrate birthdays.
b) People usually have special food and music to celebrate a birthday.
c) At many Mexican birthday parties, there is the breaking of a pinata.
d) Most Mexican people don't like tortillas or tacos.
e) Frijoles are a common food for most Cubans and pasteles, for most Puerto Ricans.

2) Given three pictures--a tropical one, a desert, and a tundra--when asked to identify the one that is most like Puerto Rico and where Tio Luis comes from, the learner will do so correctly.

3) Given a tape with five excerpts of music, when asked to identify Puerto Rican music, the learner will do so correctly. (Include maracas, guiro, plena, a minuet, and a Viennese waltz.)

4) Given three questions regarding appreciation of original heritage and living in the U.S., the learner will respond affirmatively:

a) "Do you think that most Puerto Ricans who live in New York can love New York and Puerto Rico?"
b) "How about most Cubans living in Miami--Can they love both places?"
c) And can someone from Mexico living in Texas or California love both places, too?"

5) Given the question, "Do you think that most Mexican and Mexican-American people in Texas, Arizona, California and Mexico like tortillas?" the learner will respond affirmatively.

6) Given a taped version of "Un Paisaje Tropical" when the tester claps to the rhythm or beats out the rhythm on a table, when asked to join in, the learner will do so.

APPENDIX IV

SCRIPT OF PILOT PROGRAM 1

CARRASCOLENDAS

PILOT PROGRAM #1

"THE LATE LION"

SCENE 1 - CHUCHIN, AGAPITO

CHUCHIN IS TACKING UP POSTER. AGAPITO COMES AND STARTS READING OVER CHUCHIN'S SHOULDER. CHUCHIN IGNORES AGAPITO UNTIL HE CAN'T. AGAPITO PREVENTS HIS WORKING ADEQUATELY BY STRETCHING OUT HIS ARM AND FOLLOWING LETTERS ON POSTER WITH POINTED FINGER. FINGER ENDS UP ON CHUCHIN'S NOSE.

AGAPITO: CH....U.....U...CHU

CHUCHIN: CHUCHIN.

AGAPITO: WHAT?

CHUCHIN: THAT'S MY NAME. MY NAME IS CHUCHIN. AND HERE IT SAYS....CHUCHIN. WHAT IS YOUR NAME?

AGAPITO: MY NAME IS AGAPITO.

SHAKING HANDS.

CHUCHIN: WELL...AGAPITO....I'M GLAD TO KNOW YOU.

AGAPITO POINTS TO POSTER.

AGAPITO: AND...EH...AND WHAT IS THIS?

CHUCHIN: THIS TELLS YOU ABOUT THE OPENING OF MY NEW EATING PLACE. I'M CALLING IT CHUCHIN'S CORNER, SINCE THAT'S MY NAME. I'M GOING TO SELL NEW YORICAN FOOD.

AGAPITO: OHH.....

CHUCHIN: THE DOORS OPEN AT SIX O'CLOCK, FOOD WILL BE SERVED AT SEVEN O'CLOCK AND THERE WILL BE DANCING AT EIGHT O'CLOCK. ARE YOU COMING?

CHUCHIN PICKS UP HIS OTHER POSTERS AND STARTS TO GO. A CONFUSED AGAPITO COUNTS ON HIS FINGERS.

AGAPITO: WHY....UH....UH.....YES.

CHUCHIN: GOOD...WELL, I'LL SEE YOU THEN....

AGAPITO: SIX O'CLOCK? SEVEN O'CLOCK? EIGHT O'CLOCK?...OH,....MR. CHUCHIN....

CHUCHIN: YES?

AGAPITO: WELL...UH....UH....

CHUCHIN: YES?....WHAT IS IT?

AGAPITO: WELL? IT'S THAT I DON'T KNOW WHEN SIX O'CLOCK IS OR SEVEN O'CLOCK.... OR EIGHT O'CLOCK.

CHUCHIN: YOU MEAN YOU CAN'T TELL TIME?

AGAPITO: NO.....

AGAPITO IN A STATE OF CONSTERNATION.

CHUCHIN: THEN HOW DO YOU GET TO PLACES ON TIME?

AGAPITO: I DON'T

CHUCHIN: BUT IF YOU HAVE A DATE TO MEET SOME-ONE....OR A PLACE YOU HAVE TO BE AT?

AGAPITO: YOU'VE HEARD OF THE EARLY BIRD?

CHUCHIN: YES.....

AGAPITO: WELL....THEY CALL ME...THE LATE LION.

SCENE 2 - AS FILMED

CARRASCOLENDAS SONG

SHOTS OF CHARACTERS DANCING AND SINGING ALONG HILLSIDE, CLIMBING MOUNTAINS, CROSSING BROOKS, ETC.

HAVE YOU EVER BEEN TO CARRASCOLENDAS,

CARRASCOLENDAS, CARRASCOLENDAS?

IF YOU'VE NEVER BEEN TO CARRASCOLENDAS,

COME ALONG, COME ALONG, COME ALONG,

COME ALONG, COME ALONG.

VAMOS A ESTAR EN CARRASCOLENDAS,

CARRASCOLENDAS, CARRASCOLENDAS.

TE VA A GUSTAR CARRASCOLENDAS.

VÁMONOS, VÁMONOS, VÁMONOS, VÁMONOS, VÁMONOS.

SCENE 3

INSTRUMENTAL MUSIC OF CARRASCOLENDAS SONG.

SHOTS OF TOWN AND TOWNSFOLK.

CARACOLES AND CAMPAMOCHA

CARRYING BOARD.

DYANA AND BERTA DANCING WITH

CHILDREN.

CUCA WALKING WITH UNCLE ANDY, ETC.

SCENE 4 - CHUCHIN, AGAPITO

BACK IN FRONT OF POSTER WITH CHUCHIN AND AGAPITO.

CHUCHIN: MIRA, AGAPITO, ES MUY FÁCIL. PARA SABER LA HORA, TIENES QUE LEER EL RELOJ.

AGAPITO LOOKS BLANK.

AGAPITO: ¿EL RELOJ?

CHUCHIN IMITATES BLANKNESS.

CHUCHIN: SÍ, EL RELOJ. EL RELOJ ES REDONDO... ASÍ COMO TU CARA...Y TIENE NÚMEROS... AQUÍ Y AQUÍ...UNO...DOS...TRES...CUATRO ...CINCO...SEIS...SIETE...OCHO...NUEVE.. DIEZ...ONCE...DOCE.

CHUCHIN POINTS OUT NUMBERS ON AGAPITO'S FACE, ENDING UP WITH 12 ON AGAPITO'S FOREHEAD.

AGAPITO LOOKS AT HIS FOREHEAD.

AGAPITO: YO NO VEO NADA.

CHUCHIN IS BECOMING IMPATIENT.

CHUCHIN: MIRA, LAS MANECILLAS DEL RELOJ MARCAN LA HORA.

AGAPITO: ¿MANECILLAS?

CHUCHIN POSITIONS AGAPITO'S ARMS LIKE A CLOCK AT THREE O'CLOCK.

CHUCHIN: SÍ, LAS MANECILLAS SON COMO TUS MANOS. MIRA, SI TÚ FUERAS UN RELOJ TUS BRAZOS Y MANOS CAMINARÍAN ASÍ. ESTE BRAZO ES LA MANECILLA DE LA HORA, HAZLO CORTITO, ASÍ....LO PONEMOS EN EL TRES....Y ESTE DE LOS MINUTOS LO PONEMOS EN LAS DOCE. SON LAS TRES. MIRA COMO YO LO HAGO...

(cont)

AGAPITO TRIES TO IMITATE HIM AND GETS IT ALL WRONG.

CHUCHIN: (SINGING)

SI YO FUERA UN RELOJ

CAMINARÍA ASÍ, CAMINARÍA ASÍ,

CAMINARÍA ASÍ.

SI YO FUERA UN RELOJ

CAMINARÍA ASÍ

CON SEGUNDOS, MINUTOS Y HORAS

(SPEAKING) VES, (CHECKING WATCH) Y

AHORA SON LAS CUATRO. ME TENGO QUE IR

TENGO MUCHO TRABAJO.

AGAPITO: YO LE PUEDO AYUDAR.

CHUCHIN HESITATES BUT DECIDES TO LET AGAPITO HELP HIM.

CHUCHIN: MMM...BUENO, LE PUEDES DECIR A CARACOL

Y A CAMPAMOCHA QUE VENGAN A LAS TRES

PARA QUE PINTEN LAS PAREDES.

AGAPITO POSITIONS HIS ARMS AT 3 O'CLOCK.

AGAPITO: MUY BIEN, YO LES DIGO QUE VENGAN A LAS

TRES.

CHUCHIN: Y TÚ VEN A LAS SEIS.

AGAPITO: Y YO VENGO A LAS SEIS.

CHUCHIN GOING OFF.

CHUCHIN: Y TRAE A TUS AMIGOS. DOS O TRES O CUATRO.

AGAPITO POSITIONING. CONFUSED.

AGAPITO GOES ON WALKING WITH HIS ARMS IN A CLOCK POSITION. HE SINGS AND HUMS. ARMS GO BACK AND FORTH IN UNCERTAIN GESTURES.

AGAPITO: DOS O TRES O CUATRO. ¿DOS? ¿TRES? ¿SEIS?

SI YO FUERA UN RELOJ

CAMINARÍA ASÍ.....

SCENE 5 - AGAPITO AND UNCLE ANDY

AGAPITO CONTINUES WALKING WITH HANDS LIKE CLOCK. THE POSITION OF HIS ARMS HAS MOVED. HE WATCHES HIS ARMS CAREFULLY AS HE WALKS. UNCLE ANDY IS SETTING UP LARGE DISPLAY OF SHOES. AGAPITO WALKS RIGHT INTO HIM. TUMBLES THE DISPLAY AND ALL THE SHOES GO FLYING. AGAPITO STILL HAS ARMS IN POSITION.

UNCLE ANDY: AGAPITO...WHY DON'T YOU LOOK WHERE YOU'RE GOING. LOOK AT ALL MY SHOES.

AGAPITO: OH, I'M SORRY. UNCLE ANDY...I'M REALLY SORRY.

UNCLE ANDY: WELL, LET'S GET EVERYTHING BACK INTO PLACE...AGAPITO, IS SOMETHING WRONG WITH YOUR ARMS?

UNCLE ANDY NOTICES AGAPITO'S POSITIONED ARMS.

AGAPITO: OH, NO. THEY'RE THE HANDS OF A CLOCK.

ANDY IS SKEPTICAL.

UNCLE ANDY: THE HANDS OF A CLOCK?

AGAPITO: YES, YOU KNOW A CLOCK HAS HANDS, AND I YOU WANT TO KNOW WHAT TIME IT IS YOU LOOK AT WHICH HAND IS POINTING TO WHICH NUMBER.

UNCLE ANDY: WELL, WHY ARE YOU DOING ALL THIS?

AGAPITO: THERE'S A NEW EATING PLACE THAT'S OPENING... IT'S CALLED CHUCHIN'S CORNER. AND IT'S OPENING AT A CERTAIN HOUR...AND I WANT TO KNOW WHEN THAT HOUR IS, SO I CAN BE THERE EARLY.

UNCLE ANDY GOES BACK TO PICKING UP SHOES.

UNCLE ANDY: WELL, RIGHT NOW I DON'T EVEN HAVE A MINUTE.

AGAPITO: A MINUTE?

UNCLE ANDY: YES, THAT'S PART OF AN HOUR....

AGAPITO IS CONFUSED.

AGAPITO: A MINUTE IS A PART OF AN HOUR....? OH, UNCLE ANDY, I'M NOT SURE I UNDERSTAND ALL THAT....

UNCLE ANDY PUTS DOWN SHOES TO EXPLAIN.

UNCLE ANDY: WELL, LOOK, IF YOU'LL GIVE ME A SECOND...I'LL EXPLAIN IT.

AGAPITO: A SECOND?

ANDY SNAPS FINGER.

UNCLE ANDY: YES, A SECOND. THAT'S A SECOND. IT'S A VERY SHORT TIME. THERE ARE SIXTY

UNCLE ANDY: ...SECONDS IN A MINUTE. THAT'S WHY A MINUTE IS SO MUCH LONGER. AND AN HOUR IS EVEN LONGER. BUT LET ME EXPLAIN THE SECONDS. IT'S NOT HARD. IF YOU HAD SIXTY SECONDS ALL IN A CIRCLE YOU WOULD HAVE A MINUTE.

OPTICAL OF SECONDS WITH A MINUTE HAND.

ANDY SINGS SONG WHILE MINUTE HAND GOES AROUND. SONG LASTS ONE MINUTE. ANDY SNAPS.

(SINGING)
A SECOND IS A VERY SHORT THING
DOESN'T GIVE YOU ANY TIME TO SING
BUT THERE'S MUCH MORE TIME IN A MINUTE
CAUSE IT'S GOT SIXTY SECONDS IN IT.
IN A MINUTE YOU CAN SPIN AROUND

AGAPITO SPINS.

YOU CAN HOP UP AND DOWN ON THE GROUND

AGAPITO HOPS.

YOU CAN TAKE YOURSELF FOR A WALK

AGAPITO WALKS.

YOU CAN EVEN TAKE SOME TIME TO TALK

AGAPITO: HOW ARE YOU?

UNCLE ANDY: I'M FINE.

AGAPITO: THAT'S NICE.

UNCLE ANDY: YES, A MINUTE IS A VERY NICE THING
AND IF YOU'VE GOT A LOT OF MINUTES

AGAPITO STRETCHES & YAWNS.

THERE'S NO NEED FOR HURRYING.

AGAPITO LOOKS

UNCLE ANDY: IF YOU LOOK AT THE MINUTE HAND IN A MINUTE YOU WILL UNDERSTAND THAT IT WASNT TOO SHORT AND IT WASNT TOO LONG IT WAS JUST ENOUGH TIME TO SING

MINUTE HAND REACHES END OF MINUTE

AGAPITO & ANDY: THE MINUTE SONG.

UNCLE ANDY: (SPEAKING)

THERE. NOW YOU KNOW WHAT A MINUTE IS.

THAT SHOULD HELP.

AGAPITO: IT SURE DOES. OH DEAR, I FORGOT TO TALK TO CARACOLES AND CAMPAMOCHA.

AGAPITO SNAPS ARMS INTO THREE O'CLOCK POSITION. STARTS RUNNING OFF.

SO LONG, UNCLE ANDY. DON'T FORGET TO GO TO CHUCHIN'S CORNER.

ANDY DOUBLE TAKES.

UNCLE ANDY: I WON'T. AT WHAT TIME?

AGAPITO STOPS IN THREE O'CLOCK POSITION AND LOOKS DOWN AT IT

AGAPITO: AT WHAT TIME? OH....EH....AT THREE O'CLOCK. I'LL SEE YOU AT THREE OCLOCK

ANDY WAVES GOODBYE IN THREE O'CLOCK POSITION.

UNCLE ANDY: I'LL REMEMBER.

SCENE 6 - AGAPITO & CUCA

AGAPITO CONTINUES WALKING IN THREE O'CLOCK POSITION. HE RUNS INTO CUCA CARRYING A BASKET OF FLOWERS. THEY COLLIDE AND FLOWERS FALL. AGAPITO'S ARMS FLUCTUATE.

AGAPITO: ¡CUCA!

CUCA SMILINGLY EXASPERATED. THEY PICK UP FLOWERS.

CUCA: ¡AGAPITO! AGAPITO, ¿QUÉ TE PASA? PARECES ESPANTAPÁJAROS.

AGAPITO MOVES LIKE CLOCK AND BECOMES FOUR O'CLOCK.

AGAPITO: AY CUCA. NO SOY ESPANTAPÁJAROS. SOY RELOJ.

CUCA: AH, RELOJ....PERDÓNAME. YO NO SABÍA QUE ERAS RELOJ. YO CREÍA QUE ERAS LEON. ¿PERO A DÓNDE VAS, TAN A LA CARRERA?

HE STARTS GOING OFF SENSITIVELY ARMS AT FOUR O'CLOCK.

AGAPITO: TENGO QUE IR A HABLAR CON CARACOLES Y CON CAMPAMOCHA. TIENEN QUE IR A PINTAR EL RESTAURANTE DE CHUCHIN.

CUCA: ¿CHUCHIN? ¿QUIÉN ES CHUCHIN?

AGAPITO: CHUCHIN VA A ABRIR UN LUCAR DONDE SE VA A VENDER COMIDA NEW YORICAN.....

AH....ÉSE ES EL ANUNCIO QUE VI EN LA ESQUINA.

AGAPITO: ÁNDALE....ESE MISMO.

CUCA ACTS GOSSIPY.

CUCA: AH....OYE, Y AHÍ VI SU RETRATO....SE VEÍA GUAPO, ¿NO? A VER, DIME, ¿CÓMO ES

AGAPITO MOVES HIS HANDS IN DESCRIPTION AT A LOSS FOR WORDS.

AGAPITO: BUENO.....ES....

CUCA: ¿ES ALTO?

AGAPITO: SÍ.

CUCA: ¿Y SIMPÁTICO?

AGAPITO: SÍ, SÍ....

CUCA GETTING IDEA.

CUCA: HMMM....LE VOY A LLEVAR ESTAS FLORES A UNCLE ANDY Y DESPUÉS....LE LLAMARÉ A LA SRTA. HERNÁNDEZ (TRYING TO SUPPRI NOTION) LA SRTA. HERNÁNDEZ.Y CHUCHIN. CHUCHIN Y LA SRTA. HERNÁNDEZ. (BACK TO PRESENT) BUENO, AGAPITO, NOS VEMOS EN LA ESQUINA DE CHUCHIN. ¿A QUÉ HORA?

AGAPITO MOVING ARMS, LOOKING AT HIS FOUR O'CLOCK POSITION.

AGAPITO: ¿A QUÉ HORA? A...A....A....A.A.A

A LAS CUATRO.

CUCA STARTS TO GO.

CUCA: MUY BIEN, NOS VEMOS A LAS CUATRO.

AGAPITO ANSWERS CUCA ABSENTMINDEDLY? THEN GETS NEW IDEA.

AGAPITO: ¡SÍ.....SÍ.... LA SRTA. HERNÁNDEZ!

ELLA SABRÁ LEER EL RELOJ.

SCENE 7 -- AGAPITO & SRTA. HERNANDEZ

TEACHER IS DOING HER EXERCISES.

AGAPITO ENTERS WITH ARMS STRETCHED AS BEFORE. HE FOLLOWS HER EXERCISES WITH HIS BODY, SO THAT THE FIRST WORDS HE SPEAKS TO HER ARE WITH BOTH HEADS UPSIDE DOWN.

AGAPITO: MISS HERNÁNDEZ.

MISS H: OH, HI, AGAPITO.

AGAPITO: WHY IS YOUR HEAD UPSIDE DOWN LIKE THIS?

MISS H. STRAIGHTENING UP WHILE TAKING NOTICE OF AGAPITO'S ARMS.

MISS H: I WAS DOING MY EXERCISES; THEY'RE GOOD FOR ME. AND WHAT KIND OF EXERCISES ARE YOU DOING?

AGAPITO: OH, MISS HERNÁNDEZ, THESE AREN'T EXERCISES. I'M A CLOCK AND THESE ARE THE HANDS OF THE CLOCK.....AND THAT'S HOW I CAN TELL TIME.

MISS H: OH.....DO YOU HAVE TROUBLE TELLING TIME?

AGAPITO: WELL....NOT REALLY....WELL..... SOMETIMES I DO...BUT UNCLE ANDY TAUGHT ME A SONG ABOUT MINUTES AND SECONDS....

MISS H: THAT SOUNDS VERY GOOD, AGAPITO....

BUT YOU'LL HAVE TO EXCUSE ME....

I HAVE TO KEEP ON WITH MY EXERCISES.....

AGAPITO: I KNOW WHAT, MISS HERNÁNDEZ. YOU

COULD DO YOUR EXERCISES TO THE SONG...

AND I COULD LEARN HOW TO TELL TIME....

AND THAT WAY, NEITHER OF US WILL LOSE

TIME. LOSE TIME. HEY, THAT'S

PRETTY GOOD.

MISS H: OH, AGAPITO.

AGAPITO: ALL RIGHT, MISS HERNÁNDEZ.....NOW,

DO EVERYTHING THAT I DO.

MISS H: ALL RIGHT, I'M READY. WILL THIS BE

HARD?

AGAPITO: NO, IT'S VERY EASY.

AGAPITO SINGS AND MOVES.

AGAPITO: IN A MINUTE YOU CAN SPIN AROUND.

MISS H'S IMITATION OF

BOTH SINGING AND MOVEMENT

IS AWKWARD.

MISS H: DO I SPIN?

AGAPITO: YES. KEEP ON SPINNING. MORE.

MORE.

MISS H. OH, AGAPITO.

AGAPITO: YOU CAN HOP UP AND DOWN ON THE GROUND.

MISS H: WHAT?

DO I HOP?

AGAPITO: NOW, MISS HERNANDEZ, YOU'VE GOT TO

HOP.

MISS H: OH, AGAPITO.

AGAPITO: COME ON, HOP. HOP AGAIN.

MISS H. LANDS ON SOFA EXHAUSTED. AGAPITO IS BESIDE HER.

MISS H. OH, AGAPITO, I THINK I'LL KEEP MY

EXERCISES SEPARATE FROM MY TELLING TIME

(REACHES OVER, GETS CLOCK)

LOOK, TELLING TIME IS EASY, IF YOU

DON'T TRY TO DO IT WITH YOUR EXERCISES.

THE LONG HAND IS THE MINUTE HAND AND

THE SHORT HAND IS THE HOUR HAND. WHAT

TIME IS IT IF THE MINUTE HAND IS HERE,

ON THE 12, AND THE HOUR HAND IS HERE?

AGAPITO: FOUR O'CLOCK?

MISS H: NO, AGAPITO, IT'S TWO O'CLOCK.

AGAPITO: TWO O'CLOCK? OH GOSH. (HURRIES OFF) I'VE GOT TO GO. NOW MISS HERNÁNDEZ, BE SURE AND GO TO CHUCHIN's CORNER AT 5 O'CLOCK. REMEMBER, 5 O'CLOCK.

MISS H: CHUCHIN'S CORNER? WHO'S CHUCHIN?

SCENE 8 - CARACOLES & CAMPAMOCHA

(CARACOLES AND CAMPAMOCHA AT WALL IN CHUCHIN'S PLACE. PAINTING SUPPLIES ARE ABUNDANT. CLOCK IS ON WALL.

CARACOLES: CAMPAMOCHA,¿QUÉ TE DIJO AGAPITO?

CAMPAMOCHA: ME DIJO QUE PINTÁRAMOS TODO Y QUE TUVIÉRAMOS TODO LISTO PARA CUANDO SE ABRAN LAS PUERTAS.

CARACOLES: BUENO...¿Y A QUÉ HORA SE VAN A ABRIR LAS PUERTAS?

CAMPAMOCHA: A.....A...A...CREO QUE A LAS NUEVE.

CARACOLES: ¿A LAS NUEVE?

CAMPAMOCHA: SÍ, DIJO AGAPITO QUE TODO ESTUVIERA LISTO PARA LAS NUEVE.

(AS HE STARTS SCURRYING ABOUT WITH MORE AND MORE HASTE) ÁNDALE, CARACOLES, TENEMOS QUE APURARNOS. YA VAN A SER LAS NUEVE (RUNS BACK AND FORTH, GETS PAINT, SPLASHES IT ALL OVER HIMSELF, CARACOLES)

CARACOLES: CAMPAMOCHA....CAMPAMOCHA.

CAMPAMOCHA: ÁNDALE, CARACOLES.

CARACOLES: CAMPAMOCHA, POR FAVORCITO, HOMBRE, PÁRATE UN MINUTO.

CAMPAMOCHA: ¿UN MINUTO? OYE, CARACOLES, PRIMERO AGAPITO CON SUS HORAS Y AHORA TÚ CON TUS MINUTOS. YA ME EMBOLARON TODITO. (SITS ON CAN OF PAINT, KNOCKS IT OVER, GET IT ON HIMSELF, LOOKS GUILTILY AT CARACOLES)

CARACOLES: YA VEO QUE TÚ EN UN SEGUNDO VAS A COMPONER TODO....TE VAS A PINTAR TÚ, ME VAS A PINTAR A MÍ. TERMINARÁS CON PINTAR A CHUCHIN MISMO...Y ENTONCES SÍ QUE LA VAS A AMOLAR. (CALMING DOWN) MIRA, ESCUCHA CON CUIDADO.

CLOCK ON WALL COULD MOVE AUTOMATICALLY FROM HOUR TO HOUR. THE FOLLOWING COULD BE SET TO MUSIC.

ES LA UNA, CON CUERNOS DE LUNA.

SON LAS DOS, DICIÉNDOTE ADIÓS.

CARACOLES: SON LAS TRES, COMIENDO UNA NUEZ.

SON LAS CUATRO, CON UN GARABATO.

SON LAS CINCO, SACÁNDOTE UN BRINCO.

SON LAS SEIS, ASÍ COMO VES.

SON LAS SIETE, CON GUSTO Y CON BRETE.

SON LAS OCHO, CON UN PALO MOCHO.

SON LAS NUEVE, Y NADIE SE MUEVE.

SON LAS DIEZ, CON MANOS Y PIES.

SON LAS ONCE, CAMPANAS DE BRONCE.

SON LAS DOCE, Y NADIE ME . . .

CAMPAMOCHA: OYE, CARACOLES, ¿Y CÓMO SABES QUÉ HORA ES, SI NO TIENES RELOJ?

CARACOLES GIVES BLANK EXPRESSION

SCENE 9 - CUCA & SRTA. HERNANDEZ

SPLIT SCREEN.
CUCA AND SRTA. HERNANDEZ

ARE TALING ON PHONE.

CUCA VERY GOSSIPY.

CUCA: ¿SRTA. HERNÁNDEZ?

SRTA. H.: ¿SÍ?

CUCA: HABLA CUCA.

SRTA. H: ¿QUÉ TAL, CUCA?

CUCA: LE TENGO UNAS NUEVAS....YA LE CONSEGUÍ NOVIO.

SRTA. H: ¿NOVIO? AY, CUCA, YA VAS A EMPEZAR CON TUS TONTERÍAS.....

CUCA: SÍ....DE VERAS. ES GUAPÍSIMO..... NO SE IMAGINA. ES UN HOMBRE DE NEGOCIOS, SIMPÁTICO,....Y LO PRINCIPAL.. NO ES CASADO....Y TAMBIÉN BAILA MUY BIEN.

SRTA H.: MIRA CUCA, EN PRIMER LUGAR, YO NO SÉ BAILAR Y EN SEGUNDO LUGAR, YA TE HE DICHO QUE.....

CUCA: YA SÉ....YA SÉ... NO ME DIGA....

YO SÉ QUE USTED QUIERE CASARSE, PERO

YA VERÁ....YO SÉ QUE ESTE SEÑOR SERÍA

EL ESPOSO PERFECTO.....

SRTA. H: CUCA....(Losing Patience)

CUCA: MIRE, VENGA AL CENTRO A LA ESQUINA

DE LA PLAZA. EL LUGAR SE LLAMA

LA ESQUINA DE CHUCHIN.

SRTA. H: ¿CHUCHIN?

CUCA: SÍ, CHUCHIN.

SRTA H: AGAPITO ME DIJO .....

CUCA: ES EL MISMO LUGAR. AGAPITO TAMBIÉN

VA A VENIR.

SRTA H: (RESIGNED) BUENO.

CUCA: NOS VEMOS A LAS CUATRO

SRTA H: (ABSENTMINDEDLY) SÍ...SÍ, A LAS CINCO.

BOTH HANG UP. BOTH
DO A DOUBLE TAKE.

CUCA: ¿A LAS CINCO?

SRTA H: ¿A LAS CUATRO?

BOTH SHRUG

SCENE 10 - DYANA, BERTA, CHILDREN & CLOCK MAN

ECU ON DYANA.

SHE TALKS TO AUDIENCE.

PULL HER WITH BERTA & CHILDREN.

BERTA SINGING

DYANA: SH.....NOW LISTEN....

BERTA: THERE ARE SO MANY WONDERFUL SOUNDS WE CAN HEAR.

DYANA: THEY MAY SEEM FAR AWAY, THEY MAY SEEM VERY NEAR.

BERTA: I WONDER HOW MANY YOU CAN RECOGNIZE.

DYANA: SO LET'S PLAY THE GAME, BUT FIRST CLOSE YOUR EYES.

BERTA TO CAMERA.

BERTA: COME ON, CLOSE YOUR EYES. THAT'S RIGHT.

SCREEN GOES DARK. SOUND OF CLOCK.

CLOCK: TICK, TOCK.

EVERYONE: A CLOCK, A CLOCK.

LIGHT GOES ON.
ECU ON CLOCK.
PULL BACK TO SHOW THE CLOCK MAN.

DYANA: YES, IT'S A CLOCK. AND IT'S THREE O'CLOCK.

BERTA: AND THESE ARE THE HOURS. COUNT THEM WITH ME. 1. 2. 3. 4. 5. 6. 7. 8. 9.

BERTA: 10. 11. 12.

DYANA: THE LONG HAND POINTS TO THE MINUTES

AND THE SHORT HAND POINTS TO THE

HOURS.

THEY CIRCLE THE CLOCK.

SINGING & DANCING

ALL SINGING.

ALL: HICKORY DICKORY DOCK,

THE MOUSE RAN UP THE CLOCK.

THE CLOCK STRUCK ONE,

THE MOUSE RAN DOWN,

HICKORY DICKORY DOCK.

HICKORY DICKORY DOCK,

THE MOUSE RAN UP THE CLOCK.

THE CLOCK STRUCK ONE,

THE MOUSE RAN DOWN,

HICKORY DICKORY DOCK.

SCENE 11 - MONTAGE OF SEQUENCES

AGAPITO IS SURROUNDED BY CLOCKS.
SOME ALARMS RING, CUCKOOS COME OUT,
CHIMES START, TICKING IS HEARD.
HE SCURRIES ABOUT FROM ONE TO THE
OTHER AS THESE DEMAND HIS
ATTENTION. AT SOME POINT HE
STOPS AND LOOKS AT THE CAMERA.

AGAPITO: I WONDER IF I TOLD EVERYONE THE
RIGHT TIME TO BE AT CHUCHIN'S CORNER?

(SORT OF BALLET SEQUENCE WITH ANDY)
A CLOCK IS AT 3 OCLOCK. UNCLE ANDY
APPEARS IN FRONT OF CHUCHIN'S DOOR.
HE KNOCKS ON DOOR. ANDY RECITING.

(WE HEAR CLOCK TICKING AND FAST MUSIC UNDER)

ANDY: WHERE IS CHUCHIN?
WHERE IS CHUCHIN?
I WAS TOLD TO BE HERE AT 3 OCLOCK.

CLOCK SPINS AN HOUR. ITS 4 OCLOCK
ANDY WALKING BACK AND FORTH WHILE
CUCA COMES AND KNOCKS ON DOOR.

CUCA: ¿DÓNDE ESTÁ CHUCHIN?
¿DÓNDE ESTÁ CHUCHIN?
DIJERON QUE TODO EMPEZABA A LAS 4.

CLOCK SPINS ANOTHER HOUR. ITS 5
OCLOCK. ANDY & CUCA WALK BACK AND
FORTH ARGUING THE TIME. SRTA HERNÁNDEZ
ARRIVES AND KNOCKS ON DOOR.

SRTA H: WHERE IS CHUCHIN?
WHERE IS CHUCHIN?
I WAS TOLD TO BE HERE AT 5 OCLOCK.

CLOCK SPINS TO SIX. DYANA, BERTA, CLOCK MAN ARRIVE.

ALL: ¿DÓNDE ESTÁ CHUCHIN?

¿DÓNDE ESTÁ CHUCHIN?

DIJERON QUE TODO EMPEZABA A LAS 6.

CONGLOMERATION OF "WHERE IS CHUCHIN" IS HEARD. DOOR OPENS. CHUCHIN, CAMPAMOCHA, CARACOLES ARE AT DOOR. CHUCHIN BEGINS TO EXPLAIN AND APOLOGIZE.

SOUND OF ALARM CLOCK IS HEARD. AGAPITO APPEARS WITH CLOCK IN HAND. CALMS EVERYBODY DOWN.

AGAPITO: WAIT EVERYBODY. IT'S NOT CHUCHIN'S FAULT. IT'S MY FAULT. IT'S MY FAULT. I TOLD EVERYONE THE WRONG TIME. AND THAT'S WHY IT'S ALL MESSED UP. I TOLD YOU I WAS CALLED THE LATE LION.

GOOD HUMORED REACTION FROM THE CROWD.

MISS H.: THAT'S ALL RIGHT, AGAPITO. YOU CAN'T LEARN EVERYTHING ALL AT ONCE. IT TAKES TIME.

ANDY: YEAH...TIME. A SECOND. A MINUTE. AN HOUR. A DAY. A WEEK. A MONTH. A YEAR.....

ANDY'S VOICE TRAILS OFF AS CROWD INTERRUPTS WITH "OH, UNCLE ANDY"
CUCA INCHES UP TO WHERE CHUCHIN AND MISS HERNÁNDEZ ARE STANDING. WITH OBVIOUS DEVIOUS INTENT.

CUCA: EH....PERDÓN....DISPENSE.....SEÑOR CUCHIN. USTED ES EL SEÑOR CHUCHIN, ¿NO?

CHUCHIN: A SUS ÓRDENES, SEÑORITA.

CUCA: EH....LE QUIERO PRESENTAR A LA MAESTRA, LA SEÑORITA HERNÁNDEZ.

CHUCHIN: MUCHO GUSTO.

MISS H: IGUALMENTE.

ACAPITO WHO HAS BEEN FIDDLING WITH HIS ALARM CLOCK FIXES IT SO THAT ALARM RINGS AGAIN.

ACAPITO: HEY....I BET IT'S TIME TO EAT NEW YORICAN FOOD.

ANDY: WLL, THEY SAY THE EARLY BIRD....I MEAN THE EARLY LION GETS THE WORM...OOPS.... GETS THE NEW YORICAN FOOD.

CROWD LAUGHTER.

PREPARATIONS BEGIN TO SIT AT

THE TABLE AND EAT THE FOOD.

SINGING AND DANCING BEGINS.

SCENE 12 ALL

ALL: EL TIEMPO VIENE Y EL TIEMPO SE VA.
EL TIEMPO VIENE Y EL TIEMPO SE VA.
TANTO QUE VER,
TANTO QUE HACER,
ANTES QUE EL TIEMPO
SE VA-A-YA.
ANTES QUE EL TIEMPO
SE VA-A-YA.

UNCLE ANDY SINGS TO AGAPITO.

UNCLE ANDY: A SECOND IS A VERY SHORT THING.
A VERY SHORT THING, A VERY SHORT THING.
A SECOND IS A VERY SHORT THING,

ANDY SNAPS FINGER

A SECOND IS LIKE THIS.

AGAPITO SNAPS

AGAPITO: LIKE THIS?

ANDY SNAPS

UNCLE ANDY: LIKE THIS.

ALL: EL TIEMPO VIENE Y EL TIEMPO SE VA.
EL TIEMPO VIENE Y EL TIEMPO SE VA.
TANTO QUE VER,
TANTO QUE HACER,
ANTES QUE EL TIEMPO SE VA-A-YA.
ANTES QUE EL TIEMPO SE VA-A-YA.
ANTES QUE EL TIEMPO SE VA-A-YA.

CHUCHIN SINGS TO AGAPITO.

MUSIC SLOWS.

CHUCHIN: UN MINUTO ES MÁS LARGO
ES MÁS LARGO, ES MÁS LARGO.
UN MINUTO ES MÁS LARGO.

CHUCHIN MAKES SLOW MOTION WITH HANDS.

UN MINUTO ES ASÍ.

AGAPITO REPEATS IT.

AGAPITO: ¿ASÍ?

CHUCHIN: ASÍ.

FINALE

EVERYONE: EL TIEMPO VIENE Y EL TIEMPO SE VA.

EL TIEMPO VIENE Y EL TIEMPO SE VA.

TANTO QUE VER,

TANTO QUE HACER,

ANTES QUE EL TIEMPO SE VA-A-YA.

ANTES QUE EL TIEMPO SE VA-A-YA.

ANTES QUE EL TIEMPO SE VA-A-YA.

APPENDIX V

SCRIPT OF PILOT PROGRAM 2

CARRASCOLENDAS

PILOT PROGRAM #2

"HAPPY BIRTHDAY CHUCHIN"

SCENE 1 - CUCA & MISS HERNÁNDEZ
(Teaser)

MISS HERNANDEZ IS WALKING DOWN STREET WHEN CUCA CATCHES UP TO HER WITH NEWS.

CUCA: ¡SRTA. HERNÁNDEZ, SRTA. HERNÁNDEZ!

MISS H: ¿QUÉ TE PASA, CUCA?

CUCA: HE DESCUBIERTO ALGO MUY IMPORTANTE.

MISS H: ¿QUÉ?

CUCA ANNOUNCES

CUCA: HOY ES EL CUMPLEAÑOS DE CHUCHIN.

MISS H: DE VERAS.

CUCA: SÍ...IMAGÍNESE.. QUÉ MEJOR OPORTUNIDAD PARA QUE USTEDES SE CONOZCAN UN POCO MÁS... Y...

MISS H: MIRA, CUANDO YO QUIERA CASARME, YO BUSCARÉ ESPOSO.

CUCA: PERO FÍJESE, CHUCHIN ES PERFECTO. GUAPO, AMABLE, TIENE UN NEGOCIO, Y HOY ES SU CUMPLEAÑOS.

MISS H: BUENO, ¿QUIERES QUE LE MANDE UNA TARJE-
TITA FELICITÁNDOLO?

CUCA: NO.

MISS H: ENTONCES ¿QUIERES QUE LE MANDE UN
REGALO?

CUCA: NO.

MISS H: PUES, QUÉ QUIERES QUE HAGA?

CUCA: QUIERO QUE LE HAGA UNA FIESTA DE
CUMPLEAÑOS.

MISS H: ¿UNA FIESTA?

CUCA: SÍ, AQUÍ EN LA PLAZA. TODOS LE
AYUDAREMOS. CANTAREMOS CANCIONES
MEJICANAS, BAILAREMOS BAILES PUERTO-
RRIQUEÑOS Y TENDREMOS MUCHAS DIFEREN-
TES COMIDAS. USTED SABE, "PANZA
LLENA, CORAZÓN CONTENTO" Y LO QUE
NOSOTROS QUEREMOS HACER ES TENER CON-
TENTO EL CORAZÓN DEL SEÑOR CHUCHIN.
PORQUE USTED SABE QUE.....

UCA IMPLORING

MISS H HESITATES

MISS H: SÍ, YA SÉ. NO ME DIGAS. BUENO, SIGUE CON TU FIESTA.

CUCA STARTS TO DANCE AND SING FIRST FEW BARS TO "JESUSITA.." AND AS SHE SKIPS, PULLS MISS H. BY THE HAND.

CUCA: VAMOS AL BAILE Y VERÁS QUÉ BONITO...

MISS H: ¡CUCA, POR DIOS!

SCENE 2 - TEASER

CARRASCOLENDAS SONG

HAVE YOU EVER BEEN TO CARRASCOLENDAS,
CARRASCOLENDAS, CARRASCOLENDAS.
IF YOU'VE NEVER BEEN TO CARRASCOLENDAS,
COME ALONG, COME ALONG, COME ALONG,
COME ALONG, COME ALONG.

VAMOS A ESTAR EN CARRASCOLENDAS,
CARRASCOLENDAS, CARRASCOLENDAS.
TE VA A GUSTAR CARRASCOLENDAS,
VÁMONOS, VÁMONOS, VÁMONOS, VÁMONOS,
VÁMONOS,
A CARRASCOLENDAS

Instrumental music of CARRASCOLENDAS
SONG

SCENE 3 -

SHOTS OF SQUARE

EVERYONE DISCUSSING BIRTHDAY PARTY

SCENE 4 - CUCA, MISS H., AGAPITO, UNCLE ANDY, CARACOLES & CAMPAMOCHA, DYANA, BERTA, TÍO LUIS & THE CHILDREN

AGAPITO: A BIRTHDAY PARTY FOR CHUCHIN. IT SOUNDS LIKE FUN.

CUCA: BUT WE HAVE TO GET ORGANIZED. EVERY-ONE WILL HAVE A SPECIAL JOB.

MISS H.: UNCLE ANDY AND I CAN TAKE CARE OF THE FOOD.

AGAPITO: LET ME HELP. I LOVE TO EAT.

U. ANDY: WE'RE NOT GOING TO EAT THE FOOD. WE'RE GOING TO MAKE IT. DYANA AND BERTA AND I AND THE CHILDREN CAN DECORATE THE PLAZA. TIO LUIS CAN HELP US.

CUCA: CARACOLES...

CARACOLES: ¿SÍ?

CUCA: UDS. DOS SE ENCARGAN DE CHUCHIN.

CAMPAMOCHA: ¿DE CHUCHIN?

CUCA: SÍ, NO QUEREMOS QUE SE DÉ CUENTA DE LA FIESTA.

CARACOLES: ¿PERO CÓMO VAMOS A HACER ESO?

DYANA: BUENO UDS. SABEN ARREGLAR TODO. ASI ES QUE ARREGLEN TODO PARA QUE NO SEPA.

CAMPANOCHA: MUY A LA ORDEN. TALLER LA PALANCA, LO QUE NO SE ARREGLA SE ARRANCA.

CUCA: ALL RIGHT, EVERYONE GET TO WORK.

THEY ALL GO OFF LEAVING BERTA, DYANA & CHILDREN.

DYANA & THE CHILDREN: A BIRTHDAY PARTY! A BIRTHDAY PARTY!

(BERTA, DYANA & CHILDREN SING AND DANCE THE BIRTHDAY SONG)

BERTA: (SINGING)

I LIKE A BIRTHDAY,

I LIKE IT, I DO.

I LIKE TO SING

HAPPY BIRTHDAY TO YOU.

CHARACTERS CAN BE SEEN CROSSING AND DECORATING THE PLAZA.

HAPPY BIRTHDAY.

CHILDREN: (HAPPY BIRTHDAY)

BERTA: HAPPY BIRTHDAY.

CHILDREN: (HAPPY BIRTHDAY)

BERTA: HAPPY BIRTHDAY TO YOU.

DYANA: I LIKE A BIRTHDAY,

WITH CAKE AND PRESENTS TOO.

DYANA SINGING

I LIKE TO SING

HAPPY BIRTHDAY TO YOU.

HAPPY BIRTHDAY.

CHILDREN: (HAPPY BIRTHDAY)

DYANA: HAPPY BIRTHDAY.

CHILDREN: (HAPPY BIRTHDAY)

DYANA: HAPPY BIRTHDAY TO YOU.

BERTA: OF COURSE THAT CAKE MEANS YOU'RE
GROWING UP,
AND GROWING UP IS FUN.

DYANA: THE NUMBER OF CANDLES KEEPS GOING UP,
AS YOUR BIRTHDAYS COME ONE BY ONE.

CAST ENTERS.

EVERYONE: I LIKE A BIRTHDAY,
I LIKE IT, I DO.
I LIKE TO SING

BERTA: HAPPY BIRTHDAY.

CHILDREN: (HAPPY BIRTHDAY).

EVERYONE: HAPPY BIRTHDAY TO YOU.

SCENE 5 - CHUCHIN, CAMPAMOCHA & CARACOLES

CHUCHIN IS FIXING STOCK BEHIND COUNTER.

CHUCHIN: HOLA, CARACOLES Y CAMPAMOCHA.

CARACOLES: ¿COMO ESTÁ, SR. CHUCHIN?

CHUCHIN: MUY BIEN. ¿Y UDS.?

CARACOLES: PUES FÍJESE QUE NO MUY BIEN. TENEMOS UN PROBLEMA.

CHUCHIN: ¿QUÉ LES PASA?

CARACOLES: ÁNDALE, DILE, CAMPAMOCHA.

CAMPAMOCHA: NO DILE TÚ.

CARACOLES: NO... TÚ.

CAMPAMOCHA: NO... TÚ.

CHUCHIN: BUENO, ¿ME VAN A DECIR O NO?

CARACOLES: PUES ES QUE CAMPAMOCHA SE LASTIMÓ LA MANO....Y LE DUELE MUCHO.

CAMPAMOCHA: AY SÍ, MI POBRE MANO.

CARACOLES: Y YO TENGO QUE HACER UNA PIÑATA.

CHUCHIN: ¿UNA PIÑATA? ¿QUÉ ES UNA PIÑATA?

CARACOLES: ¿NO SABE LO QUE ES? PUES UNA PIÑATA

SE USA EN LAS FIESTAS DE CUMPLEAÑOS O DURANTE LOS DÍAS DE LA POSADA EN NAVIDAD.

CAMPAMOCHA: SE HACE DE PAPEL Y SE LLENA DE DULCES. DESPUÉS SE ROMPE Y LOS QUE JUEGAN, SE COMEN LOS DULCES.

CARACOLES: Y YO TENGO QUE IRME AL TALLER A HACER UNA PIÑATA, PERO CAMPAMOCHA NO ME PUEDE AYUDAR PORQUE LE DUELE LA MANO.

CAMPAMOCHA: SÍ, MI POBRE MANO.

CARACOLES: Y COMO TODOS ESTÁN OCUPADOS AHORITA YO PENSÉ QUE UD. ME PODRÍA AYUDAR.

CHUCHIN: BUENO, A MÍ ME GUSTARÍA AYUDARTE, PERO NO PUEDO CERRAR EL NEGOCIO.

CARACOLES: MIRE, ES POR MUY POCO TIEMPO Y CAMPAMOCHA SABE TODO LO DEL NEGOCIO. ¿VERDAD, CAMPAMOCHA?

CAMPAMOCHA: SÍ, MI POBRE MANO. AY, CÓMO ME DUELE

CHUCHIN HESITATES.

CHUCHIN: YO NO SÉ.....

CAMPAMOCHA: AY, SR. CHUCHIN, A LOS NIÑOS LES VA

A ENCANTAR LA PIÑATA.

CHUCHIN: BUENO, TE AYUDARÉ CON LA PIÑATA.

CHUCHIN TAKES OFF APRON. GIVES IT TO CAMPAMOCHA.

PERO NO PUEDO QUEDARME MUCHO TIEMPO.

CAMPAMOCHA, ATIENDE TODO BIEN.

CAMPAMOCHA: SÍ, SR. CHUCHIN.

CHUCHIN & CARACOLES GO OFF.

CAMPAMOCHA: ...¿MI POBRE MANO? PARECE QUE ME

CU ON CAMPAMOCHA.

ESTÁ DOLIENDO DE VERAS.

SCENE 6 - UNCLE ANDY, AGAPITO & MISS H

UNCLE ANDY, AGAPITO & MISS H.

ARE IN MISS H'S HOUSE. KITCHEN ITEMS.

U. ANDY: WHAT ARE WE GOING TO MAKE FOR THE PARTY

AGAPITO: WE'LL HAVE FOOD AND MORE FOOD AND MORE FOOD AND...

MISS H: OH, AGAPITO... WE'LL MAKE SOME MEXICAN FOOD AND SOME PUERTO RICAN FOOD AND SOME CUBAN FOOD AND...

AS THEY PREPARE FOOD

AGAPITO: I'M HUNGRY ALREADY. MAYBE WE COULD START EATING RIGHT NOW?

SINGING

AGAPITO: IF YOU AND I GO TO LAREDO,
THERE'S ONE THING I WANT UNDERSTOOD.
I WANT TO EAT MEXICAN TACOS,
BECAUSE TACOS TASTE SO VERY GOOD.

SPEAKING

(TACOS ARE MADE WITH TORTILLAS AND MEAT.,. OH, ARE THEY GOOD.)

SINGING

YES, TACOS TASTE SO VERY GOOD.

ALL: WE LIKE TO EAT,
IT'S SUCH A TREAT,
BRING OUT OUR FAVORITE DISHES.
YES, WE LIKE TO EAT,
IT'S SUCH A TREAT,

ALL: AS LONG AS THE FOOD IS DELICIOUS.

SINGING MISS H: IF YOU AND I GO TO MIAMI,
THERE'S ONE THING I WANT YOU TO SEE.
A PLATE FULL OF CUBAN FRIJOLES,
YES, CUBAN FRIJOLES FOR ME.

SPEAKING (OH, CUBAN FRIJOLES ARE LITTLE TINY
BLACK BEANS AND YOU EAT THEM WITH RICE

SINGING YES, CUBAN FRIJOLES FOR ME

HORUS ALL: WE LIKE TO EAT,
IT'S SUCH A TREAT,
BRING OUT OUR FAVORITE DISHES.
YES, WE LIKE TO EAT,
IT'S SUCH A TREAT,
AS LONG AS THE FOOD IS DELICIOUS.

INGING U. ANDY: IF YOU AND I GO TO SAN JUAN,
THERE'S ONE THING I WANT YOU TO KNOW.
I WANT PUERTO RICAN PASTELES,
BECAUSE I LOVE PASTELES SO.

PEAKING (PASTELES ARE MADE WITH PLAINTAINS
AND MEAT AND RAISINS... I CAN
HARDLY WAIT!)

INGING OH YES I LOVE PASTELES SO.

ORUS ALL: WE LIKE TO EAT,
IT'S SUCH A TREAT,
BRING OUT OUR FAVORITE DISHES.
YES, WE LIKE TO EAT,

IT'S SUCH A TREAT,

AS LONG AS THE FOOD IS DELICIOUS.

ISS H SPEAKING

MISS H: OH, UNCLE ANDY. THAT'S WHAT I'LL

MAKE SPECIALLY FOR CHUCHIN.

U. ANDY: WHAT?

MISS H: PASTELES. JUST LIKE THEY MAKE THEM

IN PUERTO RICO.

LL SINGING CHORUS

ALL: WE LIKE TO EAT,

IT'S SUCH A TREAT,

BRING OUT OUR FAVORITE DISHES.

YES WE LIKE TO EAT,

IT'S SUCH A TREAT,

AS LONG AS THE FOOD IS DELICIOUS.

SCENE 7 - DYANA, BERTA, JOSÉ, VICTOR, TÍO LUIS & CHILDREN

THEY ARE ALL BUSY DECORATING THE PLAZA

TÍO LUIS HAS A HUGE CANVAS THAT HE IS GOING TO DRAW ON.

DYANA: TÍO LUIS, ¿QUÉ VA A HACER?

TÍO L: VOY A DIBUJAR UN PAISAJE TROPICAL. ALGO DE PUERTO RICO Y DE CUBA. PARA QUE LA FIESTA TENGA EL SABOR DEL CARIBE.

BERTA: ¿DEL CARIBE?

TÍO L.: SÍ; ÉSE ES EL MAR DONDE ESTÁ LA ISLA DE CHUCHIN....PUERTO RICO. ALLÍ VIVE SU FAMILIA, SU MAMÁ, SU PAPÁ Y SUS ABUELOS.

DYANA TO THE GROUP

DYANA: AY, PUES VAMOS A CANTAR UNA CANCIÓN TROPICAL MIENTRAS QUE EL TÍO LUIS DIBUJA.

THEY PUT ON TROPICAL HATS. THE BOYS GET MARACAS AND A GUIRO. THEY DANCE AND SING WHILE TÍO LUIS DRAWS.

TÍO LUIS DRAWS IN THAT SPECIAL ROBLAN WAY.

SINGING

ALL: UN PAISAJE TROPICAL,
CON LAS PALMAS Y LAS FLORES,
ES UN VIAJE TROPICAL,
LLENO DE TANTOS COLORES.

SINGING

BERTA: MIRA EL SOL COMO SE RÍE,
NUNCA DEJA DE BRILLAR,

SINGING

DYANA: MIRA EL SOL SOBRE EL CARIBE,
QUÉ PRECIOSO ES ESE MAR.

INGING

ALL: UN PAISAJE TROPICAL,
MIRA ESE GRAN CASTILLO,
ES UN VIAJE TROPICAL,
CON ESTE RITMO TAN SENCILLO.

INGING

JOSÉ: ESA CALLE TAN ANTIGUA,
LA SEÑORITA EN SU BALCON,

INGING

VICTOR: A LA LUZ DEL FAROLITO,
ÉL LE CANTA UNA CANCIÓN.

INGING

ALL: TANTAS COSAS PARA HACER,
EN UN VIAJE TROPICAL,
TANTAS COSAS PUEDEN VER,
EN UN PAISAJE TROPICAL.

CENE 8 - CUCA, MISS H., AGAPITO & UNCLE ANDY

T THE TEACHERS HOUSE. MISS H, AGAPITO, &
NDY HAVE BEEN MAKING FOOD. THEY ARE
RROUNDED BY TRAYS.

CUCA: IS EVERYTHING READY?

MISS H.: WELL, ALMOST EVERYTHING. BUT I WANTED TO MAKE SOME PUERTO RICAN PASTELES ESPECIALLY FOR CHUCHIN.

CUCA: THAT'S A GREAT IDEA.

U.A.: IT'S NOT SUCH A GREAT IDEA WHEN YOU HAVEN'T GOT THE THINGS TO MAKE THEM WITH.

AGAPITO: YOU NEED GREEN PLAINTAINS, AND MEAT AND RAISINS AND ...

CUCA: WHERE CAN WE GET THEM?

MISS H.: AT CHUCHIN'S CORNER. BUT WE DON'T WANT HIM TO FIND OUT WE'RE MAKING THEM.

CUCA: HE WON'T FIND OUT.

U.A.: HE WON'T?

CUCA: NO, CHUCHIN IS HELPING CARACOLES AT HIS

FIX-IT SHOP AND CAMPANOCHA IS IN CHARGE OF CHUCHIN'S CORNER. IF WE HURRY WE CAN GO THERE AND BUY EVERYTHING AND CHUCHIN WON'T FIND OUT.

AGAPITO: THEN WE HAVEN'T A MINUTE TO LOSE.

ALL GOING OUT.

U.A.: WE'D BETTER HURRY.

MISS H: I HOPE IT ALL WORKS OUT.

CUCA: IT WILL, IT WILL.

AGAPITO: PASTELES, HERE WE COME.

SCENE 9 - CHUCHIN AND CARACOLES

CHUCHIN AND CARACOLES MAKE A PIÑATA. PIÑATA TRIMMINGS. CLOCK. CHUCHIN CHECKS THE CLOCK.

CHUCHIN: MIRA, CARACOLES, NO TENGO MUCHO TIEMPO... EL NEGOCIO...

CARACOLES: NO SE PREOCUPE, SR. CHUCHIN. YA VERÁ QUE ACABAREMOS LA PIÑATA EN UN DOS POR TRES. ... A VER... ¿DÓNDE ESTÁN LAS TIJERAS?... LAS TIJERAS...

CARACOLES LOOKS FOR THE MATERIALS. THROWS TISSUE PAPER IN ALL DIRECTIONS, STREAMERS FLOAT ABOUT. CHUCHIN CHECKS THE CLOCK AGAIN.

CHUCHIN: ¿LAS TIJERAS? MIRA, CARACOLES... MEJOR TÚ SIGUE CON LA PIÑATA Y YO REGRESARÉ...

ANXIOUS TO DETAIN HIM.

CARACOLES: NO, NO, NO, SR. CHUCHIN... ESTE... ESTE... AHORITA LAS ENCUENTRO... NO SE PREOCUPE...

CHUCHIN: PERO ES QUE YA HA PASADO MUCHO TIEMPO... Y DE VERAS, CARACOLES...

CARACOLES: LAS TIJERAS. MIRE, SR. CHUCHIN... YA LAS HALLÉ. YA LAS HALLÉ.

CHUCHIN: BUENO... BUENO...¿QUÉ QUIERES QUE

HAGA?

INDICATING HUGE AMOUNT OF COLORED TISSUE PAPER

CARACOLES: TENEMOS QUE CORTAR ESE PAPEL.

CHUCHIN: ¿TODO?

CUTS THIN STRIPS. IS METICULOUS TO THE POINT OF MOVING AT SNAIL PACE. CHUCHIN CHECKS THE CLOCK IMPATIENTLY.

CARACOLES: PUES, SÍ. MIRE, LO CORTAMOS ASÍ.

CHUCHIN: MIRA, CARACOLES... ESTO VA A TOMAR MUCHO TIEMPO Y... PUES... LO SIENTO... PERO... YO ME TENGO...

CARACOLES CHECKS THE CLOCK.

CARACOLES: NO, NO, SI NO VA A TOMAR CASI NADA... NADA... NADITA... UNOS CUANTOS MINUTITOS NADA MÁS...

CHUCHIN: PUES... ES... QUE... NO... EL NEGOCIO...

CARACOLES: EL NEGOCIO... SÍ, SÍ... QUIERO DECIR NO, NO SE VAYA... (ASIDE TO CAMERA) ... NECESITAN MÁS TIEMPO...

CARACOLES CHECKS THE CLOCK AGAIN.

CONFUSED CHUCHIN

CHUCHIN: ¿TIEMPO? ¿QUIÉN NECESITA MÁS TIEMPO?

CARACOLES: NOSOTROS. NOSOTROS NECESITAMOS MÁS TIEMPO PARA HACER LA PIÑATA. PERO ACABAREMOS PRONTITO.

CARACOLES LOOKING AROUND AND FINDING PIÑATA THAT IS DONE, HAS STRING ATTACHED AND IS FILLED WITH CANDY.

AH, MIRE, ESTA PIÑATA YA TIENE TODO LISTO.

CHUCHIN: AH, QUÉ BIEN... ENTONCES YA ME VOY.

CARACOLES: NO, NO, NO... MIRE, COMO USTED NO SABE EL JUEGO DE LA PIÑATA YO LE ENSEÑARÉ CÓMO SE JUEGA.

CARACOLES PUTS THE PIÑATA OVER POLE SO THAT IT HANGS AT RIGHT LEVEL. HE BLINDFOLDS CHUCHIN, GIVES HIM A STICK AND GIVES HIM A FEW TURNS.

CHUCHIN: (RESIGNED) BUENO, ÁNDALE, ENSÉÑAME... CARACOLES, ¿QUÉ ESTÁS HACIENDO?

CARACOLES: ASÍ ES EL JUEGO DE LA PIÑATA... AHORA, PÉGUELE A LA PIÑATA...

CHUCHIN: ¿PERO CÓMO LE VOY A PEGAR SI NO LA PUEDO VER?

CARACOLES: BUENO, PUES PÉGUELE COMO QUIERA...

AS HE HITS THE PINATA

CHUCHIN: PERO, CARACOLES, ME TENGO QUE IR... EL NEGOCIO... ¿LA ROMPÍ?

HE BREAKS THE PIÑATA, UNCOVERS HIS BLINDFOLD... AND SMILES WITH GLEE.

CARACOLES: SÍ, Y AHORA NOS COMEMOS LOS DULCES...

THEY BOTH START TO EAT CANDY..

SCENE 10

CAMPAMOCHA IS ALONE IN CHUCHIN'S CORNER. HE HOLDS UP HIS HAND AND GRIMACES IN PAIN.

CAMPAMOCHA: OH, MY POOR HAND....REALLY, MR. CHUCHI: IT HURTS A LOT....(LOOKS AROUND) MR. CHUCHIN? CARACOLES? THEY'RE GONE... (STILL HOLDING HIS HAND) MY HAND.... MY HAND DOES NOT HAVE TO HURT ANYMORE.. GOSH, I WONDER WHAT THESE THINGS ARE. WHAT'LL I DO IF SOMEBODY COMES IN AND WANTS TO BUY SOMETHING.

STARTS TO LOOK AROUND CHUCHIN'S CORNER. HE PICKS UP ITEMS AND MOVES THEM AS HE DOES.

VOICES OF MISS H, AGAPITO AND UNCLE ANDY ARE HEARD.

MISS H: BUT WHAT IF CHUCHIN COMES IN WHILE WE'RE HERE....?

AGAPITO HAS TURNED TO SPEAK TO MISS H., RUNS INTO CAMPAMOCHA WHOSE BACK IS TURNED AS HE MOVES THINGS ABOUT.

AGAPITO: NOW DON'T WORRY, MISS HERNÁNDEZ....HE WON'T COME. OH....I'M SORRY, CAMPAMOCHA

CAMPAMOCHA: AGAPITO, MISS HERNÁNDEZ, UNCLE ANDY... WHAT ARE YOU DOING HERE? I THOUGHT YOU WERE....

MISS H: CAMPAMOCHA, WE'VE COME TO BUY SOME THINGS....

UNCLE ANDY: WE WANT TO MAKE PUERTO RICAN FOOD FOR CHUCHIN....

AGAPITO: ....BUT WE DON'T HAVE THE THINGS WE NEE

MISS H: NOW, LOOK, WE BETTER HURRY....CAMPAMOCHA WE NEED PLÁTANOS VERDES. IN ENGLISH, THOSE ARE CALLED PLAINTAINS.

CAMPAMOCHA: PLÁTANOS VERDES. PLAINTAINS. PLÁTANOS VERDES. PLAINTAINS. (HE LOOKS AROUND.. CONFUSED...PICKS UP ITEMS AND SHAKES HIS HEAD) MISS HERNÁNDEZ, WHAT ARE YOU GOING TO MAKE?

MISS H: WE'RE GOING TO MAKE PUERTO RICAN PASTELE

UNCLE ANDY: LOOK, CAMPAMOCHA, WE'VE GOT TO HURRY...

AGAPITO: YEAH...MR. CHUCHIN COULD COME BACK...AND

CAMPAMOCHA SCURRIES ABOUT, HE KNOCKS STACK OF FRUIT AS HE MOVES.

CAMPAMOCHA: YES...YES...I'M HURRYING..IT'S ONLY... YOU SEE... I DON'T KNOW WHAT PLAINTAINS LOOK LIKE.... DO YOU?

MISS H: CAMPAMOCHA....

AS THEY TRY TO MOVE AROUND THE ROLLING FRUIT.

UNCLE ANDY: NO, WE DON'T KNOW WHAT PLAINTAINS LOOK LIKE EITHER.....

AGAPITO: THAT'S BECAUSE WE'RE NOT FROM PUERTO RICO..

AGAPITO BACKS INTO DISPLAY OF GOODS.

MISS H: AGAPITO....BE CAREFUL.....AGAPITO..!

UNCLE ANDY: HOW CAN WE LOOK FOR SOMETHING WHEN WE DON'T KNOW WHAT IT LOOKS LIKE?

CAMPAMOCHA GETS ON LADDER AND STARTS TO REACH FOR LARGE BAG OF FLOUR.

CAMPAMOCHA: MAYBE THEY'RE OVER HERE.

MISS H: (AS FLOUR SPILLS ALL OVER EVERYONE) CAMPAMOCHA...OH MY GOODNESS....MY DRESS. ...(AS NEW FLOUR LANDS ON HER HEAD)... OH...MY HAIR.....

UNCLE ANDY: MISS HERNÁNDEZ...LET ME HELP YOU.... CAMPAMOCHA...(TRIPS ON ITEM AND STARTS TO FALL, GRABS MISS H. WHO GRABS AGAPITO WHO GRABS CAMPAMOCHA...AND THEY ALL CASCADE DOWN)

PLEASE, NO ACCIDENTS.....

AGAPITO: I SURE HOPE MR. CHUCHIN DOESN'T COME IN RIGHT NOW.

CHUCHIN WALKS IN.

ALL: MR. CHUCHIN.....

SURVEYING THE WRECK.

CHUCHIN: YEAH....THAT'S MY NAME....UH.....CAN... CAN ANYONE TELL ME WHAT'S HAPPENED HERE?...

MISS H: UH...UH...CHUCHIN...MR. CHUCHIN...I... WE....

CHUCHIN: MISS HERNANDEZ?

MISS H: YES....HELLO.... (WEAKLY)

AGAPITO YOU SEE, MR. CHUCHIN, WE CAME TO BUY SOME THINGS...

CAMPAMOCHA: YES, MR. CHUCHIN, THAT'S WHAT THEY WERE DOING...BUYING SOME THINGS....

UNCLE ANDY: YES, THAT'S EXACTLY RIGHT...WE WERE BUY.....

CHUCHIN: YES I KNOW...YOU WERE BUYING SOME THINC BUT INSTEAD OF BUYING, SOMETHING ELSE HAPPENED....

UNCLE ANDY: (WEAKLY) YES....

CHUCHIN: (STRONGER) WELL....WHAT WERE YOU BUYING

MISS H: (FRANTIC, COVERING COOKBOOK) UH...UH... WE WERE BUYING SOME FLOUR...YES, WE WERE BUYING SOME FLOUR...YOU SEE, AGAPITO WANTS TO LEARN HOW TO MAKE FLOUR TORTILLAS....FLOUR TORTILLAS ARE VERY POPULAR IN MEXICO, AND IN TEXAS, AND IN ARIZONA, AND IN CALIFORNIA.

LOOKING AT FLOUR

CHUCHIN: YES, YES, YES...THEY'RE VERY POPULAR...

AGAPITO: AND THEY'RE VERY GOOD....

UNCLE ANDY: YES, THEY'RE VERY GOOD....

CAMPAMOCHA: OH, MR. CHUCHIN....JUST WAIT TILL YOU TASTE THEM....

CHUCHIN: YES....WELL, MAYBE YOU COULD MAKE THEM RIGHT NOW...YES, THAT'S IT.... GO MAKE THEM....GOOD BYE.....

AS HE RUSHES THEM OUT OF THE RESTAURANT....

SCENE 11 -(KITCHEN) AGAPITO, MISS H.

THEY HAVE FLOUR THAT CHUCHIN HAS GIVEN THEM AFTER CHUCHIN'S CORNER FIASCO.

TORTILLA DOUGH ALSO VISIBLE.

AGAPITO: ¿QUÉ HACEMOS PRIMERO?

MISS H: MIRA, AGAPITO, ES MUY FÁCIL. TOMAS ESTE PEDAZITO DE MASA--SE LLAMA UN TESTAL. TOMAS EL TESTAL, LO PONES AQUÍ, Y LUEGO CON EL PALOTE LO EXTIENDES. VES. AQUÍ ESTÁ LA TORTILLA DE HARINA YA LISTA PARA COCERSE. Y AQUÍ ESTÁ LA TORTILLA....

TAKES BITE OF TORTILLA.

AGAPITO: ... YA LISTA PARA COMERSE.

MISS H: AGAPITO, ¿NO QUE QUERÍAS APRENDER A HACER TORTILLAS? YA QUE NO HICIMOS LOS PASTELES, TENEMOS QUE HACER LAS TORTILLAS.

AGAPITO: AY, SÍ, SRTA. HERNÁNDEZ. SÍ, SÍ ENSÉÑEME. YO SÉ QUE AL SR. CHUCHIN I VAN A GUSTAR MUCHO LAS TORTILLAS DE HARINA.

MISS H: PUES OJALÁ... MIRA ES MUY FÁCIL

SHOWING TORTILLA.

ATTEMPTS TO ROLL OUT TORTILLA.

CU OF FACE.

"HUARACHE" SHAPE TORTILLA RESULTS.

AGAPITO: BUENO. AY, SRTA. HERNÁNDEZ, PARECE HUARACHE.

MISS H.: BUENO, MÁS BIEN, PARECE SUELA DE ZAPATO. ÁNDALE, TRATA OTRA VEZ.

TRYING EXTRA HARD.

AGAIN CU OF AGAPITO AS "STAR"

SHAPE TORTILLA RESULTS.

AGAPITO: ESTA VEZ SALIÓ ESTRELLA.

MISS H.: MIRA, AGAPITO, LAS TORTILLAS SON REDONDAS.

AGAPITO: REDONDAS... REDONDAS... AH, YA SÉ. CIERRE LOS OJOS.

MISS H.: PERO, AGAPITO, ¿CÓMO QUIERES RESOLVER EL PROBLEMA SI...?

CU OF AGAPITO AS HE GETS EMPTY COFFEE CAN, TRACES RIM WITH HIS FINGERS TO INDICATE ROUNDNESS, MAKES MOTIONS AS IF ROLLING OUT LARGE PIECE OF DOUGH. CAMERA FOLLOWS ACTION AS HE NOW HAS ROLLED OUT DOUGH AND HE TAKES COFFEE CAN AND CUTS TORTILLA IN COOKIE CUTTER STYLE.

SHOWS TORTILLAS.

AGAPITO: YA SÉ QUE HACER. SÍ, CIERRE LOS OJO YA VERÁ. YA VERÁ CÓMO ESTAS TORTILI DE HARINA VAN A SER LAS MÁS REDON- DAS QUE HA VISTO.

MISS H.: ¿PUEDO ABRIR LOS OJOS?

AGAPITO: EN UN MOMENTITO... AJÁ....MIRE.... QUÉ TORTILLAS TAN MÁS REDONDAS.

MISS H.: ¿PERO CÓMO LAS HICISTE?

BEHIND HIS BACK.

COCINEROS TIENEN SUS SECRETOS.

CAN VISIBLE TO AUDIENCE.

SCENE 12 - EVERYONE

CU ON PIÑATA.

PULL BACK TO SEE PEOPLE AT PARTY.

LATIN VARIATION ON "CARRASCOLENDAS SONG" FADES.

WE REACH DYANA AND BERTA.

DYANA: DO YOU THINK THAT CHUCHIN WON'T BE AT HIS OWN BIRTHDAY PARTY?

BERTA: WELL, I DON'T KNOW. I HEARD HE WAS REALLY ANGRY BUT HE'S GOT TO COME OUT OF HIS RESTAURANT SOONER OR LATER.

AGAPITO: YEAH.

EVERYONE CHEERS.

(CROWD CHEERS)

UNCLE ANDY: HERE HE COMES.

CROWD AROUND A VERY SURPRISED CHUCHIN.

CROWD: HAPPY BIRTHDAY TO YOU,
HAPPY BIRTHDAY TO YOU,
HAPPY BIRTHDAY, DEAR CHUCHIN,
HAPPY BIRTHDAY TO YOU.

CROWD: SPEECH, SPEECH.

CHUCHIN: I DON'T KNOW WHAT TO SAY.

CROWD: TELL US ABOUT YOURSELF. TELL US ABOU PUERTO RICO. AND NEW YORK.

CHILD: TELL US ABOUT YOUR FOOD.

CHUCHIN: WHAT A SURPRISE! HMMM...

ES UN PLACER VIVIR EN

CARRASCOLENDAS. FORGIVE ME

IF MY SPEECH IS IN ENGLISH AND

SPANISH BUT WHEN I GET EXCITED I

SPEAK THE TWO LANGUAGES AT THE SAME

TIME. ASÍ SOY. YOU SEE, I COME FROM

A PLACE IN NEW YORK CALLED

BROOKLYN AND I'VE LIVED WITH MY FAMILY

IN PUERTO RICO SO I AM THE TWO THINGS.

CHUCHIN SINGS.

CHUCHIN: (SINGING) (PLENA RHYTHM)

YO VENGO DE BROOKLYN Y DE PUERTO RICO,
YO SOY UNA RARA Y BUENA COMBINACIÓN.
YO QUIERO A BROOKLYN Y A PUERTO RICO,
Y A ESOS DOS SITIOS YO LE HE DADO MI
CORAZÓN.

YES I COME FROM BROOKLYN AND FROM
PUERTO RICO,
I'M WHAT YOU MIGHT CALL A COMBINATION
OF THE TWO.
I LOVE GOOD OLD BROOKLYN I LOVE PUERTO
RICO,
AND IF YOU COULD GO THERE YOU'D FEEL

I SPEAK SPANISH, I SPEAK ENGLISH,
A MÍ ME GUSTA HABLAR LOS DOS.
I SAY "HOW ARE YOU"? YO DIGO
«¿CÓMO ESTÁS?»
I SAY "GOODBYE" Y A VECES DIGO
"ADIÓS".

YO VENGO DE BROOKLYN Y DE PUERTO RICO,
I'M WHAT YOU MIGHT CALL A COMBINATION
OF THE TWO.
YO QUIERO A BROOKLYN Y A PUERTO RICO,
AND IF YOU COULD GO THERE YOU'D FEEL
THE WAY I DO.

HE COMES OFF STAGE TO THE MUSIC AND LEADS THE CROWD INTO THE SQUARE. THEY ALL DANCE THE PLENA.

(THIS IS A PUERTO RICAN DANCE. IT'S CALLED A PLENA.)

CUCA WATCHES APPROVINGLY AS THE TEACHER DANCES WITH CHUCHIN.

CHUCHIN: VAMOS A BAILAR LA PLENA.

APPENDIX VI

CARRASCOLENDAS CHILD BACKGROUND INFORMATION FORM

CARRASCOLENDAS

Child's Background Information
(Información Sobre el Niño)

Do Not Write in This Space
(No Escriba en Este Lugar)

1	2	3	4	5
Site	Grade	Child		

Instructions: Obtain all the following information from either the school records, teachers, the child, or a phone or personal interview with a parent.
Circle the appropriate choice.

(Instucciones: Obtenga toda la siguiente información ya sea de los archivos de la escuela, maestras, niño(a), o por medio de entrevista telefónica o personal con los padres.
Conteste poniendo un círculo a la respuesta correcta.)

1. Site
(Sitio)
   1. New York
   2. Miami
   3. Austin (Anglo)
   4. Austin (Mexican American)
   5. Los Angeles

2. Child's Full Name
(Nombre del niño)

Last (Apellido)	First (Nombre)	Middle (Segundo Nombre)

3. Child's Home Adress: _____
(Dirección del niño(a) _____
_____

4. Child's home phone: _____
(Teléfono del niño)

5. Child's sex: 1. Male (Masculino)
(Sexo del niño) 2. Female (Femenino) 6

6. Grade: 1 2 3
(Grado escolar)

7. Today's date _____ _____
(Fecha de hoy) yr. (año) mo. (mes)

Child's Date of Birth _____ _____
(Fecha de nacimiento) yr. (año) mo. (mes)

Age _____ _____
(Edad) yrs. (años) mo. (meses)

Age in months (yrs x 12 + mos.) ____ ____ ____ 7 - 9
(Edad en meses: años x 12 + meses)

Obtain the following information (questions 8-10) from the teacher.
(Obtenga la información siguiente (preguntas 8-10) de la maestra)

8. What language does child speak more often in class?
(Circle only one "Yes" and 3 "No's")
(¿Que idioma usa el niño con mas frecuencia en la clase? Circule solo un "Si" y 3 "No" de los cuatro items)

English (Inglés)	1. Yes/2.No	10
Spanish	1. Yes/2.No	11
Both with equal frequency without mixing the languages . . (Los dos con igual frecuencia, sin revolver los dos idiomas)	1 Yes/2.No	12
A mixture of both languages . . (Los dos idiomas revueltos)	1. Yes/2.No	13

9. What language does child speak more often with his peers at play? (Circle only one "Yes" and 3 "No's")
(¿Que idioma usa el niño con mas frecuencia cuando juega con otros niños? Circule solo un "Si" y 3 "No" de los cuatro items)

English (Inglés)	1. Yes/2.No	14
Spanish (Español)	1. Yes/2.No	15
Both with equal frequency without mixing the languages . . (Los dos con igual frecuencia, sin revolver los dos idiomas)	1. Yes/2.No	16
A mixture of both languages . . (Los dos idiomas revueltos)	1. Yes/2.No	17

10. How would teacher rate this child in terms of academic achievement, in relation to other children in his classroom?
(¿Como clasifica la maestra a este alumno en cuanto a su logro académico, en relación a los otros alumnos en su clase?)

Definitely Above Average . . . (Definitivamente superior al promedio)	5
Somewhat Above Average . . . (Algo superior al promedio)	4
Average	3
(Promedio)	
Somewhat Below Average . . . (Algo inferior al promedio)	2
Definitely Below Average . . . (Definitivamente inferior al promedio)	1

18

11. Does the child's family have a TV set at home?
(¿Tiene la familia del niño(a) un televisor en la casa?)

Yes	1
No	2

19

12. About how many hours a day does child typically watch TV, during school year?
(¿Aproximadamente cuantas horas al dia ve el niño o niña la televisión, tipicamente, durante el año escolar?)

Number of hours per day _____ 20-21
(Número de horas por día)

13. About how many hours a week does child typically watch TV? (During school year)
(Aproximadamente cuantas horas a la semana ve el niño o niña la TV, tipicamente, durante el año escolar?)

Number of hours per week _____ 22-23
(Número de horas por semana)

14. Is the child the oldest or only child in the family?
(¿Es este niño(a) el mayor o único hijo(a)?)

Only child . . . . . 1 (hijo único)		
Oldest of several siblings . . 2 (El mayor de varios hermanos(as))		24
Neither the only nor the oldest . . . . . 3 (Ni el mayor ni hijo único)		

15. What language is spoken most often at home by the child?
(¿Que idioma habla el niño(a) con mas frecuencia en la casa?)

English . . . . . 1.Yes/2.No (Inglés)		25
Spanish . . . . . 1.Yes/2.No (Español)		26
Both with equal frequency, without mixing the languages . 1.Yes/2.No (Los dos con igual frecuencia, sin revolver los dos idiomas)		27
A mixture of both languages. . 1.Yes/2.No (Los dos idiomas revueltos)		28

16. What language is spoken most often at home by adults?
(¿Que idioma hablan con mayor frecuencia los adultos en la casa?)

English . . . . . 1.Yes/2.No (Inglés)		29
Spanish . . . . . 1.Yes/2.No (Español)		30
Both with equal frequency, without mixing the languages . 1.Yes/2.No (Los dos con igual frecuencia, sin revolver los dos idiomas)		31
A mixturé of both languages. . 1.Yes/2.No (Los dos idiomas revueltos)		32

17. Was child born in the U.S.?
(¿Nació el niño(a) en los Estados Unidos?)

Yes 1

No 2 33

18. Was child's father born in the U.S.?
(¿Nació el padre del niño(a) en los Estados Unidos?)

Yes 1

No 2 34

19. Was child's mother born in the U.S.?)
(¿Nació la madre del niño(a) en los Estados Unidos?)

Yes 1

No 2 35

20. Father's Occupation. Be specific.
(¿Que tipo de trabajo hace el padre? Sea específico.)

Occupation _____
(Trabajo)

Farm laborers: All non-owning, non-renting farm workers (except men who do work on their own father's farm) . . 1
(Campesinos)

Unskilled manual workers: Garage laborers, sweepers, porters, janitors, street cleaners, construction laborers . 2
(Trabajo manual que no requiere entrenamiento, barrendero, portero, conserjes, trabajo de construcción.)

Semiskilled manual worker: Truck drivers, machine operators, waiters, maintenance, countermen, service station attendants 3
(Trabajo manual que reuqiere algo de entrenamiento: operador de maquinas, chofer, mesero, etc.)

Skilled manual worker: Carpenters, plumbers, printers, barbers, cooks, mechanics (including all foremen). . . 4
(Trabajo manual que requiere entrenamiento: carpintero, plomero, barbero, cocinero, mecánico, etc.)

Farm owners or managers 5
(Dueño o gerente de finca, rancho, o hacienda)

White Collar: Clerks, agents, salesmen, policemen, secretary, etc. . . 6
("Cuello Blanco": agentes, vendedores, secretarios, policía, oficinista, etc.)

Small business owners or managers . . 7
(Dueños o gerentes de pequeños negocios)

Professional: Doctors, lawyers, engineers, ministers, pharmacists, accountant, etc. 8
(Profesional: Doctores, abogados, ingenieros, farmacistas, contadores, etc.)

Large business owners or managers: Bankers, manufacturers, large stores, farms or ranch, etc. 9
(Dueños o gerentes de negocios grandes) 36

21. Father's education. Highest grade he completed or total number of years in school and college.
(Educación del padre: Que grado completó o cuantos años obtuvo de educación en la escuela y universidad.)

Total years _____ 37-38
(Número total de años)

22. Mother's education. _____ 39-40
(Educación de la madre)

23. Did child have pre-school education?
(¿Tuvo el niño(a) educación pre-escolar?)

Kindergarten	1.Yes	2.No	41
Nursery School	1.Yes	2.No	42
Headstart	1.Yes	2.No	43
Other (Otro)	1.Yes	2.No	44

Specify _____
(Especifique)

APPENDIX VII

CARRASCOLENDAS POST-VIEWING TESTS 1 AND 2

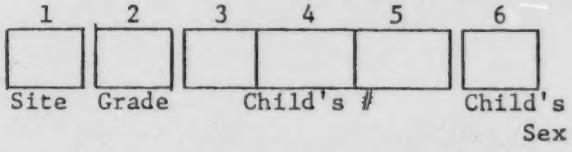
PAGES 1-50 WERE [redacted] MISSING FROM THE DOCUMENT THAT WAS SUBMITTED TO ERIC DOCUMENT REPRODUCTION SERVICE.

CARRASCOLENDAS

POST TEST FOR PILOT #1
(PRUEBA POSTERIOR AL PILOTO #1)

Do not write in this space
(No escriba en este lugar)

Data Card #1



Instructions: What you say to the child is in CAPITAL LETTERS.
(Instrucciones: Lo que Ud. le dice al niño (a la niña) está en LETRAS MAYUSCULAS.)

1. ON THE TV SHOW YOU JUST SAW HERE, WHAT WAS THE NAME OF THE LION?
(EN EL PROGRAMA DE TELEVISION QUE ACABAS DE VER AQUI, ¿COMO SE LLAMABA EL LEON?)

Correct Answer: Agapito
(Respuesta Correcta: Agapito)

2. WHAT COLOR WAS AGAPITO THE LION?
(¿DE QUE COLOR ERA AGAPITO EL LEON?)

Correct Answer: Yellow, brown, or gold
(Respuesta Correcta: Amarillo, café (carmelito), o dorado)

3. WHAT WAS THE LION SO WORRIED ABOUT?
(¿POR QUE ESTABA EL LEON TAN PREOCUPADO?)

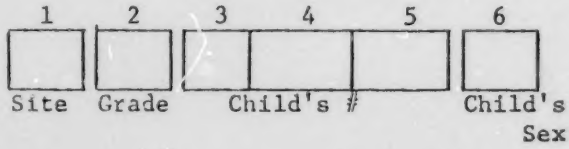
Correct Answer: Something related to being on time
(Respuesta Correcta: Algo relacionado con llegar a tiempo)

Score: Total number correct: _____
(Calificación: Número total de respuestas correctas:)

CARRASCOLENDAS

POST TEST FOR PILOT #2
(PRUEBA POSTERIOR AL PILOTO #2)

Do not write in this space
(No escriba en este lugar)



Instructions: What you say to the child is in CAPITAL LETTERS.
(Instrucciones: Lo que Ud. le dice al niño (a la niña) está en LETRAS MAYUSCULAS.)

1. HOW DID AGAPITO THE LION FINALLY MAKE THE TORTILLA SO ROUND?
(¿COMO HIZO AGAPITO EL LEON LA TORTILLA TAN REDONDA?)

   Correct Answer: With a can
   (Respuesta Correcta: Con una lata (un bote)

2. WHERE WAS CHUCHIN FROM?
(¿DE DONDE ERA CHUCHIN?)

   Correct Answer: From Brooklyn and Puerto Rico
   (Respuesta Correcta: De Brooklyn y Puerto Rico)

3. WHY DID THEY HAVE A PARTY FOR CHUCHIN?
(¿POR QUE TUVIERON UNA FIESTA PARA CHUCHIN?)

   Correct Answer: Because it was his birthday
   (Respuesta Correcta: Porque era su cumpleaños)

Score: Total number correct: _____
(Calificación: Número total de respuestas correctas:)

APPENDIX VIII

VIEWING PREFERENCES INTERVIEW

CARRASCOLENDAS

TV VIEWING PREFERENCE INTERVIEW
(Entrevista de Preferencias en TV)

Site
(Sitio)

1. New York
2. Miami
3. Austin (Anglo)
4. Austin (Mexican American)
5. Los Angeles

Child's Full Name
(Nombre)

_____

Last First Middle

Child's Sex:
(Sexo)

1. M 2. F

Grade
(Grado)

1 2 3

Instructions: Say to the child, individually, after you establish rapport and fill out the above information. LET'S PLAY A GAME. HERE IS WHAT WE'LL DO. I'M GOING TO ASK YOU SOME QUESTIONS ABOUT TV SHOWS THAT YOU LIKE. READY?

(Instrucciones: Diga al niño (a), individualmente, despues que ha establecido una relación amistosa y relajada y de haber completado la información de arriba. VAMOS A JUGAR UN JUEGO. ESTO ES LO QUE HAREMOS. YO TE HAGO UNAS PREGUNTAS DE LOS PROGRAMAS DE TELEVISIÓN QUE TE GUSTAN Y TU ME CONTESTAS. ¿LISTO?

---

1. WHAT TV SHOW DO YOU LIKE BEST?
(Que programa de televisión te gusta mas?)

_____

1.a. WHO IN THIS SHOW (name the show given above) DO YOU LIKE BEST?
(¿Quien en este programa (diga el nombre del programa dado en 1) te gusta mas?)

_____

1.b. WHY DO YOU LIKE THIS SHOW (name the show)? WHAT ABOUT THIS SHOW DO YOU LIKE? (¿Por que te gusta este (diga el nombre del programa) programa? ¿Que es lo que te gusta mas de este programa?)

_____

_____

_____

_____

2. TELL ME ANOTHER TV SHOW THAT YOU LIKE A LOT.
(Dime otro programa de televisión que te gusta mucho.)

_____

2.a. WHO IN THIS SHOW (name the show given above) DO YOU LIKE BEST?
(¿Quien en este programa te gusta más?)

_____

3. TELL ME ANOTHER TV SHOW THAT YOU LIKE A LOT.
(Dime otro programa de televisión que te gusta mucho.)

_____

3.a. WHO IN THIS SHOW (name the show given above) DO YOU LIKE BEST?
(¿Quien en este programa te gusta más?)

_____

APPENDIX IX

TEMPORAL DURATION OF EACH SCENE

IN PILOT PROGRAMS 1 AND 2

TIMES FOR SEGMENTS

LOT PROGRAM #1

Agapito and Chuchin announce time of party	1:14
Carrascolendas Song and Dance	2:02
Chuchin teaching time to Agapito	1:33
Andy teaches time to Agapito	3:11
Agapito tells Cuca about Chuchin's Place	1:39
Miss Hernandez teaches time to Agapito	2:12
Caracoles and Campamocha painting	2:33
Cuca and Miss Hernandez on phone	0:55
Dyana, Berta and children sing	1:29
Everyone waiting for Chuchin, confused	2:20
All sing "El Tiempo"	2:23

PILOT PROGRAM #2

1	Cuca tells Miss Hernandez about Chuchin's birthday	1:36
2	Carrascolendas Song and Dance	2:02
4	Everyone discussing birthday	2:29
5	Caracoles and Campamocha stalling Chuchin	1:52
6	Andy, Agapito and Miss Hernandez cooking	2:43
7	Tio Luis drawing, Tropical dance	2:33
8	Cuca, Miss Hernandez, Agapito and Andy planning the cooking	0:45
9	Chuchin and Caracoles breaking pinata	2:05
10	Miss Hernandez, Agapito, Campamocha and Andy looking for groceries	2:51
11	Agapito and Miss Hernandez making tortillas	2:52
12	Birthday party, all dance "plena"	3:10